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AUTHOR Mullery, Kevin
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ABSTRACT

This handbook presents teaching strategies and activities for incorporating literature and library skills into the grades K-6 curriculum. Introductory materials include discussions of independence and cooperation in learning, effective instruction in English-language arts, and teacher-librarian cooperation. The approaches used in the materials in this manual are then explained, including the three parts of the process of making a "Reading Discovery" (finding appropriate materials and resources, getting what you need from resources, and sharing/presenting the "discovery"), and practices designed to nurture readers, thinkers, and researchers that are supported and advanced by the materials (shared reading, reading aloud, sustained silent reading, and book sharing). The 10 chapters are entitled: (1) Reading Discoveries; (2) Powerful Practices; (3) Getting Ideas; (4) Library Skills and Activities; (5) Writing; (6) Literature Alive; (7) Learning That Makes Sense--Integrated Units; (8) Super Stories; (9) Discovery Possibilities; and (10) Sharing: Possibilities and Alternatives. Objectives are provided for each grade level as well as examples of integrated activities. Specific activities described include storytelling, games and activities to develop library skills, writing activities, research and report activities, and sharing activities. Diagrams, charts, and drawings illustrate the text and an index is provided. (EW)

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Reading Discoveries:

for the Journeys of a Lifetime

An integrated handbook for K-6th grade teachers.

READING DISCOVERIES
For the Journeys of a Lifetime

Administered by VCLSA • Funded by LSCA

Kevin Mullery - Author and Editor Lori Karns - Project Coordinator
Marlene de Valera - Project Aide
1988

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Author/Editor: Kevin Mullery
Reading Discoveries Director: Lori Kerns
Reading Discoveries Project Aide: Marlene de Valera
Graphic Artist: Sheldon Hocking

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1988

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Chapter 1

Reading Discoveries

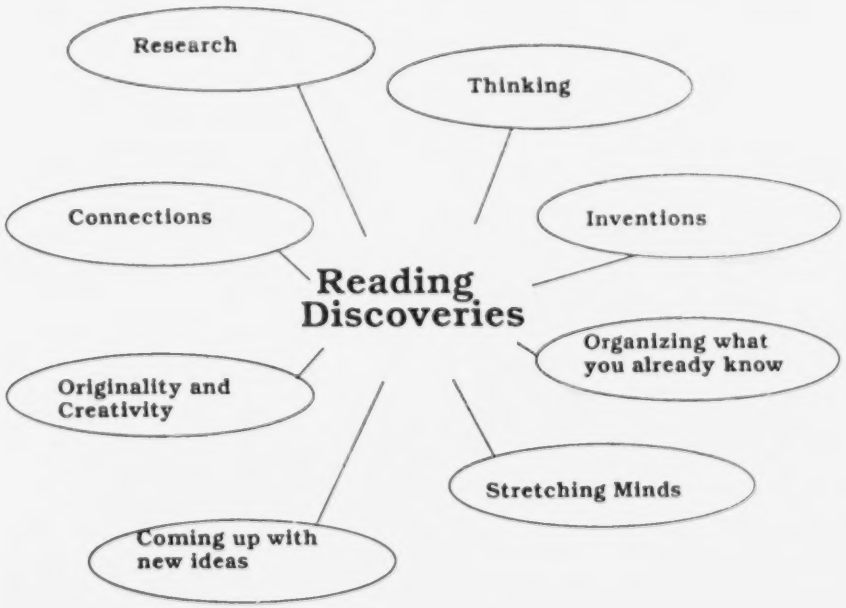
In this chapter you will find:

What is meant by "Reading Discovery."

How schools and libraries can work together to help our students become lifelong learners.

How teachers can establish a climate for Reading Discoveries.

What a Library Skills Continuum should contain for a school or a district.



Introduction

When you talk to students or teachers and use words like "library", "research", or "report" you are far more likely to hear muffled or audible groans (the latter from teachers) than a thunderous ovation. This is indeed unfortunate. The library, which aims to support all individuals as life-long learners, is filled with exciting information waiting to be discovered.

Yet children do not know how to unlock the secrets of the library. So we design curriculum and activities to help our children use and learn to love libraries. We teach library skills. We may practice with the card catalog or play around with a worksheet on the Dewey Decimal System. We teach the proper form for a bibliography.

But a not so funny thing happens. Many children not only still seem to lack basic library skills but begin to place visiting the library in the same category with eating spinach, getting a shot, or a trip to the dentist. Why?

You WILL Love to Read

When I began teaching I was convinced that by requiring weekly written book reports, MY children would love to read. Guess what? It didn't work. (Somehow I know you're not surprised). The only activity my children loathed more than the required reading was filling out the dreaded book report forms.

Over the years my philosophy has changed. I don't require "reports" for the sake of my record-keeping. Instead I have them share their books with one another. Through a variety of strategies (shared elsewhere in this book) my students share their excitement for books with one another. Does it work with everyone? Of course not. But the overall climate is one that values reading and books. I still do my record-keeping. But I am not their audience. Nor is proving to me that they've read a book the reason for responding to a book. They are sharing for one another.

Additionally, the students put far more thinking into their oral, pictoral or graphic book sharing than in completing previous book report forms or writing a summary. Displaying their productions around the room also helps establish and maintain a learning environment.

Research Report Fizzle

I believe I was also guilty of the same error with "research reports". I would have my students follow detailed formats on subjects they weren't particularly interested in. They would dutifully turn in their reports ("How long does it HAVE to be, Mr. Mullery?") and I would have stacked on my desk 30-35 basically uninteresting reports which had been mostly copied and/or poorly paraphrased. The time spent reading/evaluating would not have produced a best-selling "How I Spent My Weekend" but a remake or "The Lost Weekend."

The main thrust of this book is to deal with this problem. We want our students to ask and answer questions they find interesting. We wish our students to share their excitement of discovery with one another. If we can nurture a climate which encourages this, we have done our job. Hopefully, the activities and strategies in this book will be a valuable resource towards this end.

Our Audience

The ideas and strategies written and compiled in this book were evaluated and field-tested by teachers and intended to be used by teachers. In a more powerful way, however, our real audience -- as is the real audience of education -- is our students.

Why would a state library funded grant focus on the teacher and include topics such as Cooperative Learning, Creative Dramatics, Brainstorming and Readers' Theater?

Consider the following passages from the California English - Language Arts Framework (1987) :

"The overarching goals of the English-language arts curriculum are:
- To prepare all students to function as informed and effective citizens in our democratic society.
- To prepare all students to function effectively in the world of work.
- To prepare all students to realize personal fulfillment.

INDEPENDENCE AND COOPERATION IN LEARNING
Students benefit from time devoted to planned independent reading and writing. They also benefit greatly from time structured for talking and listening and sharing and discussing what they think about a work of literature or a piece of writing. Cooperative learning groups based on mutual interests and criteria other than ability develop their capacity to use language creatively and critically...

EFFECTIVE INSTRUCTION IN ENGLISH-LANGUAGE ARTS
Perhaps no other field of study demands of a teacher so much sensitivity, insight, and creativity as does English-language arts. In addition to being knowledgeable of literature and the broad subject matter of the English-language arts, from oral language to composition, teachers must (1) be able to excite students about learning to listen, speak, read and write; (2) incorporate knowledge about language acquisition and learning in their instruction; and (3) be flexible in the use of methods and in attitudes. In this way the diverse needs of students will be met as the students grow in their use of language. The most important key to a successful program is a motivated and knowledgeable teacher who finds ways to lead students to love reading and to be effective language users. To involve and stimulate the dozens of personalities, backgrounds, talents and interests of their students and to promote learning, English-language arts teachers must draw on all the resources available--from their own knowledge of the world and of good teaching to the instructional methods and tools available in today's fast-moving, technologically-oriented environment..."

TEACHER-LIBRARIAN COOPERATION

The public library's mission is to support the individual as a life-long learner, to create/nurture a love for reading and books. Story-telling, puppet shows, working with parents on reading aloud to their children have long been used by public libraries to this end. What better way can there be to further these goals than to support the same strategies --as embodied in the framework--in the classroom.

Additionally, when we teachers use strategies that help students develop as critical thinkers and learn how to brainstorm, problem solve, and to draw inferences from what they read, we are helping them develop life-long skills which they will also use in unlocking and unleashing the power of libraries.

The library's resources are far from unlimited. Adopting the strategies we're promoting and building even stronger teacher-librarian lines of communication will enable us to make better use of the resources libraries do have.

What is a Reading Discovery?

Education is the process of discovery. The Reading Discoveries project is directed towards helping children unlock and unleash the power and fun of reading and libraries. The public library's mission is to support the individual as a life-long learner. To help children and parents perceive the library as a source of recreation and self-education , we make the subtle distinction between "Reading Discoveries" and "Research Assignments". "Reading Discoveries"conveys the excitement, joy, and relevance of learning for all individuals.

The approaches in the material that follow -- which definitely are "Research Assignments" -- should be viewed as a process through which we can guide children towards making a "Reading Discovery." We see this process as being in three parts:

1. **Finding appropriate materials and resources** - What is traditionally thought of as "library skills".

2. **Getting what you need from resources** - Includes notetaking, organizing, clustering, working collaboratively, drawing inferences. Students are challenged, through the assignment/task design, to use higher level thinking skills(i.e. critical thinking, making connections, drawing/forming and supporting conclusions) in gathering needed information from the resources.

3. **Sharing/presenting the "discovery"** - This includes various written and oral language activities as well as Readers Theater, puppetry, art, and other "presentational" modes.

These three stages of "Reading Discovery" are integrated throughout this book.

The above approach would meet the needs of the parent, teacher and the public librarian by:

a. **diffusing the demand on books throughout the library's collection**-By recommending/indicating areas (literature, the arts, crafts, dance, etc.) which are often not included in assignment design. This would create a more rounded unit in the classroom and allow more for individual differences among students.

b. **lessening the child's difficulties in eliciting information** from a resource by pre-teaching/practicing text rendering activities across the curriculum.

c. **Increasing the number of "discovery" tasks/assignments** - Providing a wide array of assignment possibilities across the curriculum and utilizing the different presentational modes would result in an integrated English/Language Arts curriculum. These "discovery" tasks would become the essence of the curriculum.

When students engage in shorter discovery tasks more frequently, each task is less formidable -- for teacher, student, parent and librarian. Students exhibit an increase in confidence and skill from task to task.

Integration of Activities

While this process of discovery can be divided into the three steps above, the process of finding material and resources *should not* be separated from organizing and sharing that information Such an artificial separation lacks meaning for the child. Teaching any skill in isolation without a "real-life" opportunity to immediately apply the skill causes the whole process to seem irrelevant, static, and uninteresting.

Imagine a wood-working course in which students practiced using a hammer, then a saw, and finally a radial arm saw. Period. The students must surely learn how to use these tools in the context of creating a product. Such a course without the product (whether it be a "birdhouse" or a "bookcase") would seem ludicrous. Equally ludicrous is the practice of teaching library skills without a content base. The teaching and application of library skills must be inseparable.

Growing Readers, Thinkers and Researchers[1]

A love for reading and a love for learning are one and the same. People with a love for learning become lovers of research and discovery. The following practices all nurture readers, thinkers and researchers. The balance of the materials in this book both supports and advances these practices.

Shared Reading

Using the pictures and text from a big book so that a large group can be involved in the reading process, the teacher has the students making predictions about the story. Other discussion and writing strategies, as appropriate, are used. Phonics are taught this way in context. And the teacher is careful not to cross the line between using children's literature to teach reading skills and ruining the literature. Selecting a variety of books allows children's interests to grow.

Reading Aloud

In many ways Reading Aloud is similar to shared reading. Virtually all of what was said above applies here. The teacher also models his/her enthusiasm for literature.

Both Reading Aloud and Shared Reading provide some students with the support they need to work through literature and others with the opportunity to gain a deeper understanding. In other words, these strategies help **all** readers without regard to their reading ability.

Sustained Silent Reading

Whether you call it D.E.A.R. (**D**rop **E**verything **A**nd **R**ead) or G.R.A.B. (**G**o **R**ead **A** **B**ook), Sustained Silent Reading (S.S.R.) is an important part of your students' reading program. *Children learn to read by reading. Just reading. Just reading. More. And more. And more.* [1] As the name implies, everyone (teacher included) uses this time period **only** for reading.

Research in the area of self-selected reading has clearly demonstrated that its use significantly impacts your students' spelling and writing as well as reading achievement. Sustained silent reading is not only a step in this direction but also increases the likelihood that students will choose reading as a leisure time activity. Sharing student reading also broadens their interests.

Many teachers use silent reading first thing in the morning or immmediately following lunch or recess. This has the additional benefit of aiding in the "settling-in" process.

Book Sharing

Book sharing provides an opportunity for students (or teachers) to sell other students on books they've enjoyed. These "commercials" are frequently done orally by a student but may be in the form of posters. Students also enjoy the opportunity to work together on skits, interviews or on Readers' Theater presentations. These "assignments" are a real boost for the reading program. They perform the functions I had hoped, as a beginning teacher, that "book reports" would perform: giving children an opportunity to share with another and suggesting possible future books to read. The same is (or should be) true for "Research Reports."

---

1 Ideas adapted from **Children's Literature in the Reading Program** Bernice E. Cullinan, Editor, Newark, 1987 International Reading Association. (This volume would be an outstanding addition to almost anyone's library.[9]

2 Frank Smith, Reading Without Nonsense. New York, 1978 Teachers College Press.

LIBRARY SKILLS ACROSS THE CURRICULUM - IMPLEMENTATION

The continuum on the following pages was designed to aid integration of library skills across the curriculum. However, we would be amiss not to highlight key practices for Kindergarten through sixth grade students that insure that all students will be immersed in a rich and challenging curriculum. They are, or should be a part, of a basic language arts curriculum.

- Reading Aloud to Children of all ages.

- Allowing time for D.E.A.R. (Drop Everything And Read) or G.R.A.B. (Go Read A Book) or whatever you might call a time for uninterrupted student selected reading.

- Creative Dramatics -- both to spark students creativity and imagination as well as a support for the reading program.

- Collaborative Learning -- a dynamic strategy which holds the student accountable for his/her learning and in which the teacher works as a facilitor.

- Book Sharing in which students and teachers share their love affair with books.

- Integrating written and oral language all across the curriculum.

- Puppetry

- Readers Theater to encourage children to work together to unlock both the joy and meaning of literature.

- Questioning strategies which both encourage the student to think and respond to questions interesting to them and to formulate their own questions.

We would hope to see these continuums incorporated into the course of study and considered in implementing curriculum at the **district level.** We would hope to see **individual teachers** use these continuums in designing instructional strategies for his/her classroom. We would also hope to see **individual schools** develop plans and programs which promote reading, readers and the joy of discovery that the continuum and this book embraces.

CLASSROOM LIBRARIES should provide basic resource tools appropriate to the grade level and abilities of the students. They serve as a convenience to learning library skills through studying classroom curriculum. Specific suggestions are provided in this book.

SCHOOL LIBRARIES should provide the basic resource tools for all grade levels at the school, specialty children's reference books, a balanced collection of nonfiction with emphasis on areas of heaviest classroom demand, print and non-print resources for teachers, non-print materials for children such as story tapes and music, an attractive and up-to-date collection of the best children's literature, both fiction and nonfiction.

READING DISCOVERIES - Education is the process of discovery. As children learn to unlock and unleash the power and fun of reading and libraries, they experience the excitement and joy of learning.

At the Kindergarten level the child will:

LIBRARY ATTITUDES

- ☐ Enjoy library visits and develop good library attitude and use habits.

LOCATION OF MATERIALS

- ☐ Be aware of location of nonbook library materials (tapes, records, magazines, and puppets).
- ☐ Know where the picture book section is and how books are labeled for that area.

LIBRARY PROCEDURES

- ☐ Be aware of the process of borrowing a book.
- ☐ Know what the date due slip means. (concept of borrowing vs. buying)
- ☐ Know where to return books and borrowed materials.
- ☐ Know they can always ask the librarian for help.
- ☐ Understand that some people need quiet study time in the library.
- ☐ Know the library is not a play area -- use quiet voices, no running or climbing.

CARE OF MATERIALS

- ☐ Know hands should be clean before handling books.
- ☐ Learn how to turn pages carefully.
- ☐ Learn how to carry books properly.
- ☐ Know ways to protect a book from weather.
- ☐ Be aware books should be in a safe place when not being used.

BOOKS

- ☐ Have the opportunity to hear stories and poetry read aloud in the library
- ☐ Have the opportunity to browse and select favorite books (and nonbook items).
- ☐ Be aware of the beauty of book illustrations.
- ☐ Promote library events (story hours, summer reading program).

PARTS OF A BOOK

- ☐ Learn some titles of books.
- ☐ Be introduced to: title, title page, author, illustrator, illustration, spine and cover.
- ☐ Identify favorite characters from books.

SHARING/WRITING

- ☐ Share experiences with books in a variety of ways (oral language, music, art, creative dramatics, etc.)

READING DISCOVERIES - Education is the process of discovery. As children learn to unlock and unleash the power and fun of reading and libraries, they experience the excitement and joy of learning.

At the First grade level the child will:

LIBRARY ATTITUDES

- ☐ Enjoy library visits and develop good library attitude and use habits.

LOCATION OF MATERIALS

- ☐ Be aware of location of nonbook library materials.
- ☐ Be aware of beginning reader/picture book section.

LIBRARY PROCEDURES

- ☐ Know how to check out books and where to return them.
- ☐ Know the purpose of borrower's card and date due slip.
- ☐ Know the consequences of materials returned late or damaged.

BOOKS

- ☐ Have the opportunity to browse and select favorite books (and nonbook items).
- ☐ Know what the Caldecott Award means.
- ☐ Discuss illustrators and authors and become acquainted with the names of several.
- ☐ Have the opportunity to hear stories read aloud in the library.

PARTS OF A BOOK

- ☐ Remember titles.
- ☐ Know the location of the title page.
- ☐ Know the meaning of: title, author, illustrator, spine and cover.

CLASSIFICATION

- ☐ Learn beginning alphabetizing skills through the use of bookjackets, games and cards.

REFERENCE BOOKS

- ☐ Be introduced to the picture dictionary.

SHARING/WRITING

- ☐ Share experiences with books in a variety of ways. (oral language, music, art, creative dramatics, etc.)

READING DISCOVERIES - Education is the process of discovery. As children learn to unlock and unleash the power and fun of reading and libraries, they experience the excitement and joy of learning.

At the Second grade level the child will:

LIBRARY ATTITUDES

- ☐ Enjoy library visits and develop good library attitude and use habits.

LOCATION OF MATERIALS

- ☐ Begin to discriminate between "true" and "made-up" stories.
- ☐ Know that "true" and "made-up" books are in different locations.

BOOKS

- ☐ Have the opportunity to browse and select favorite books from throughout the library.
- ☐ Read some of the Caldecott Award winning books.
- ☐ Discuss illustrators and authors and become acquainted with the names of several.

PARTS OF A BOOK

- ☐ Remember titles and authors.
- ☐ Know what title author, illustrator, illustration, and spine mean.
- ☐ Read chapter titles and page numbers.

CATALOG OF BOOKS

- ☐ Be introduced to the catalog of books.
- ☐ Find subjects and titles of books in the catalog of books with the librarian's help.

CLASSIFICATION

- ☐ Arrange words alphabetically by the first letter.
- ☐ Know that alphabetical arrangement of picture books refers to the author's last name.
- ☐ Know that fiction is shelved alphabetically by the author's last name.
- ☐ Know non-fiction is shelved by number.
- ☐ Identify fiction and non-fiction as "made-up" or "true-fact."
- ☐ Recognize the purpose of the call number and its location on the catalog entry.

REFERENCE BOOKS

- ☐ Be introduced to an "easy" encyclopedia and know the difference between an encyclopedia and a dictionary.
- ☐ Be aware of the kinds of information found in an encyclopedia.
- ☐ Use alphabet skill to select proper encyclopedia volume.

SHARING/WRITING

- ☐ Share experiences with books in a variety of ways: oral or written language, music, art, creative dramatics, puppetry, etc.

READING DISCOVERIES - Education is the process of discovery. As children learn to unlock and unleash the power and fun of reading and libraries, they experience the excitement and joy of learning.

At the Third grade level the child will:

LIBRARY ATTITUDES

- ☐ Enjoy library visits and develop good library attitude and use habits.

LOCATION OF MATERIALS

- ☐ Easily locate and replace picture books (fiction and nonfiction).
- ☐ Alphabetize with increasing ability by first, second, and third letters.
- ☐ Easily locate and replace fiction books.
- ☐ Be introduced to using booklists as a source of recommended books.

BOOKS

- ☐ Become aware of the various book awards and celebrations (Newbery, Caldecott, California Young Reader Medal, Children's Book Week, Summer Reading Program, etc.)

PARTS OF A BOOK

- ☐ Study the parts of a book: title, author, illustrator, table of contents, glossary, and index.
- ☐ Begin to use table of contents, glossary, and index.

CATALOG OF BOOKS

- ☐ Continue to learn to use the catalog of books effectively.
- ☐ Understand how to use guide words and cross references in the catalog of books.
- ☐ Find subjects, titles, and authors in catalog of books.

CLASSIFICATION

- ☐ Gain confidence in locating books in subject (non-fiction) areas.
- ☐ Arrange words alphabetically by the first two letters.
- ☐ Be introduced to the Dewey Decimal System.
- ☐ Know ways biographies are labeled to show location and subject's last name.
- ☐ Be able to use call numbers to find a book on a shelf.

REFERENCE BOOKS

- ☐ Locate and use abridged dictionaries and encyclopedias.
- ☐ Use guide words to find information in an encyclopedia.
- ☐ Use guide words to locate entry words in dictionary.

SHARING/WRITING

- ☐ Share reading experiences in a variety of ways: (written, oral, using music, art, creative dramatics, etc.)
- ☐ Introduced to note taking and outlining.

READING DISCOVERIES - Education is the process of discovery. As children learn to unlock and unleash the power and fun of reading and libraries, they experience the excitement and joy of learning.

At the Fourth grade level the child will:

LIBRARY ATTITUDES

- ☐ Enjoy library visits and develop good library attitude and use habits.
- ☐ Understand the importance of returning books and materials to the proper place.

LOCATION OF MATERIALS

- ☐ Be able to locate picture books, juvenile fiction, juvenile non-fiction, paperback, and reference collections.

PARTS OF A BOOK

- ☐ Continue to study the parts of a book.
- ☐ Title page: Title, author, illustrator, publisher
- ☐ Back of Title page: Copyright date
- ☐ Table of Contents, glossary, and index
- ☐ Use the table of contents and index.

CATALOG OF BOOKS

- ☐ Use catalog of books to locate materials.
- ☐ Be able to identify author, title, and subject entries.
- ☐ Be able to identify bibliographic information on entries: author, title, call number, publisher, date of publication.

CLASSIFICATION

- ☐ Expand knowledge of the ten basic divisions of the Dewey Decimal System. (sports, math, astronomy, history, etc.)

REFERENCE BOOKS

- ☐ Locate and use the abridged dictionary and encyclopedia.
- ☐ Alphabetize by first, second, and third letters.
- ☐ Use guide words to quickly locate entry words in a dictionary.
- ☐ Be introduced to the almanac and atlas.

PERIODICALS AND NEWSPAPERS

- ☐ Share recreational reading experience from magazines, newspapers and pamphlet file.

SHARING/WRITING

- ☐ Share reading and research experiences in a variety of ways.
- ☐ Keep written records of reading/research.
- ☐ Take simple notes.
- ☐ Begin to practice paraphrasing and summarizing.
- ☐ Be introduced to making simple bibliographies.

READING DISCOVERIES - Education is the process of discovery. As the children learn to unlock and unleash the power and fun of reading and libraries, they experience the exciteman and joy of learning.

At the Fifth grade level the child will:

LIBRARY ATTITUDES

- ☐ Enjoy library visits and develop good library attitude and use habits.

LOCATION OF MATERIALS

- ☐ Know how to arrange words and names in alphabetical order as required in library filing (Mc-Mac, abbreviations, numbers, and the omission of initial articles (a, an, the) of titles).
- ☐ Show self-reliance in using call number (classification number and author letters) to find books.
- ☐ Know the location of non-book material in the library.

BOOKS

- ☐ Become familiar with Newbery and other award-winning books.
- ☐ Read on a variety of subjects.

PARTS OF A BOOK

- ☐ Continue to study the parts of a book.
- ☐ Practice the use of glossary, appendix, footnotes, cross references, index, and bibliography.

CATALOG OF BOOKS

- ☐ Use the catalog of books independently.
- ☐ Recognize the main types of entries (author, title,subject) and cross references.
- ☐ Recognize publisher/place of publication.
  interpret the information from catalog entries.

CLASSIFICATION

- ☐ Understand the purpose of the Dewey Decimal System.

REFERENCE BOOKS

- ☐ Locate and use the abridged and unabridged dictionaries, encyclopedias, almanacs, and atlases.
- ☐ Use more than one set of encyclopedia.
- ☐ Continue growth in effective use of encyclopedia, including using the index and cross references.
- ☐ Go from encyclopedia to other references.
- ☐ Be introduced to special dictionaries (geographical, biographical, historical).

PERIODICALS AND NEWSPAPERS

- ☐ Use newspapers for current events.
- ☐ Use magazines for recreational activities.
- ☐ Use the Readers Guide/Magazine Index when searching for information on a favorite subject.

SHARING/WRITING

- ☐ Be able to share reading and research experiences in various ways -- skits, puppet shows, puzzles, films, slides, etc.
- ☐ Gain efficiency in taking notes.
- ☐ Continue to use paraphrasing and summarizing.
- ☐ Be able to make short bibliographies.

READING DISCOVERIES - Education is the process of discovery. As children learn to unlock and unleash the power and fun of reading and libraries, they experience the excitement and joy of learning.

At the Sixth grade level the child will:

LIBRARY ATTITUDES

- ☐ Enjoy library visits and develop good library attitude and use habits.

BOOKS

- ☐ Continue reading Newbery and other recommended books.
- ☐ Read on a wide variety of subjects.

PARTS OF A BOOK

- ☐ Continue to study and effectively use the parts of a book:
- ☐ Title page: Title, author, illustrator, publisher, place and date of publication
- ☐ Back of Title page: Copyright date, dates of revisions and editions
- ☐ Table of Contents: List of chapters, foreword, appendix, glossary, and bibliography

CATALOG OF BOOKS

- ☐ Make independent use of the catalog of books and the Dewey
- ☐ Decimal System to locate needed materials.
- ☐ Know the main types of entries (author, title, subject) and cross reference.
- ☐ Interpret the information on catalog cards.

CLASSIFICATION

- ☐ Understand the purpose of the Dewey Decimal System.
- ☐ Show self-reliance in locating books on shelves by call number.

REFERENCE BOOKS

- ☐ Continue growth in effective use of encyclopedia in gathering material for research reports.
- ☐ Use encyclopedia cross references with increasing selectivity.
- ☐ Recognize special advantages of different encyclopedias.
- ☐ Go from encyclopedia to other references.
- ☐ Be able to use dictionaries, indexes, and other reference tools effectively.
- ☐ Use many other reference sources independently: atlas, almanac, gazetteers, pamphlets, Readers Guide/Magazine Index, special dictionaries, etc.

PERIODICALS AND NEWSPAPERS

- ☐ Learn to recognize editorials (distinguish fact from opinion).
- ☐ Learn how a news article is written (inverted pyramid; Who, What, Where, When, Why and How).
- ☐ Know the parts of a newspaper and locating specific items in the newspaper.
- ☐ Begin to recognize local and regional newspapers.
- ☐ Use the Readers Guide/Magazine Index in gathering research material.

SHARING/WRITING

- ☐ Continue to share reading and research experiences in a variety of ways.
- ☐ Gain efficiency in taking notes and making bibliographies.
- ☐ Demonstrate reading strategies appropriate to purpose: skimming, studying, reading for pleasure.

Becoming a Nation of Readers: Recommendations[1]

The nation-wide focus on improving schools has resulted in several research-based analysis of our educational system.

The philosophy embodied in the tasks and strategies in the book reflect the following excerpted recommendations:

Parents should read to preschool children and informally teach them about reading and writing.

Parents should support school-aged children's continued growth as readers.

Preschool and kindergarten reading readiness programs should focus on reading, writing, and oral language. Knowledge of letters and their sounds, words, stories, and question asking and answering are related to learning to read, but there is little evidence that such activities as coloring, cutting with scissors, or discriminating shapes (except the shapes of letters) promote reading development.

Teachers should maintain classrooms that are both stimulating and disciplined. Effective teachers of reading create a literate classroom environment. They allocate an adequate amount of time to reading and writing, sustain children's attention, maintain a brisk pace, and keep rates of success high.

Teachers of beginning reading should present well designed phonics instruction. Phonics is more likely to be useful when children hear the sounds associated with most letters both in isolation and in words, and when they are taught to blend together the sounds of letters to identify words. Phonics instruction should be kept simple and it should be completed by the end of the second grade for most children.

Reading primers should be interesting, comprehensible, and give children opportunities to apply phonics. There should be a close interplay between phonics instruction and reading words in meaningful selections. But most primers contain too few words that can be identified using the phonics that have already been taught. After the earliest selections, primers should tell complete, interesting stories.

Teachers should devote more time to comprehension instruction. Teacher lead instruction in reading strategies and other aspects of comprehension promotes reading achievement, but there is very little direct comprehension instruction in most American classrooms.

Children should spend less time completing workbooks and skill sheets. Workbook and skill sheet activities consume a large proportion of the time allocated to reading instruction in most American classrooms, despite the fact that there is little evidence that these activities are related to reading achievement. Workbook and skill sheet activities should be pared to a minimum that actually provide worthwhile practice in aspects of reading.

Children should spend more time in independent reading. Independent reading, whether in school or out of school, is associated with gains in reading achievement. By the time they are in the third or fourth grade, children should read independently a

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[1] Anderson, Richard C., et al. **Becoming a Nation of Readers**. The National Institute of Education, U. S. Department of Education. (Excerpted from pages 117-120).

minimum of two hours per week. Children's reading should include classic and modern works of fiction and nonfiction that represent the core of out cultural heritage.

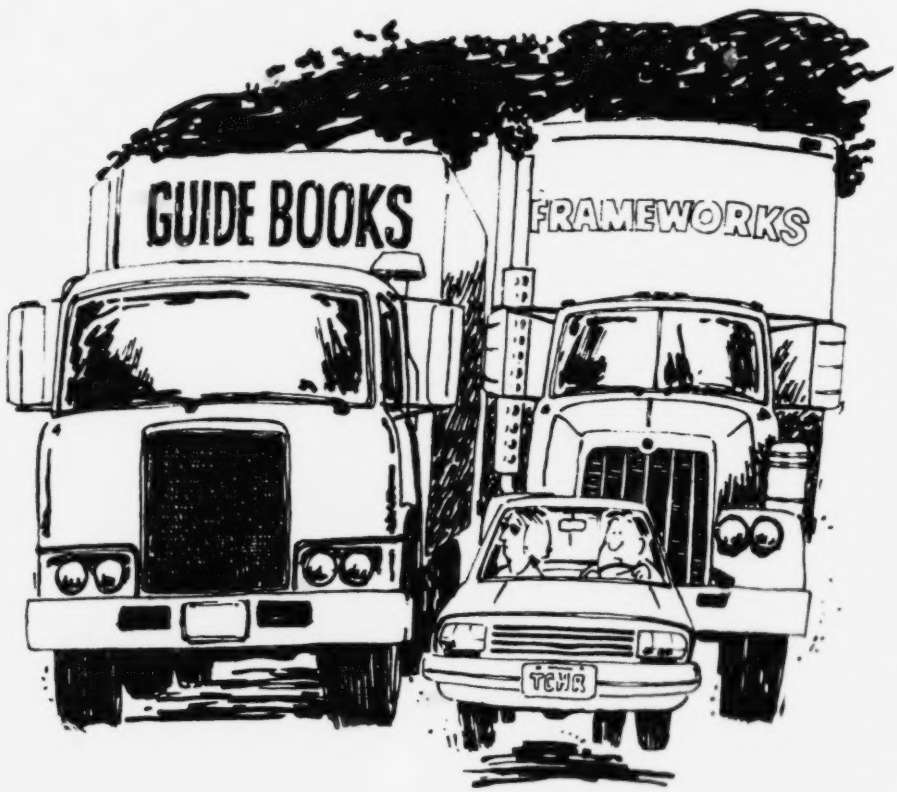
Children should spend more time writing. Opportunities to write more than a sentence or two are infrequent in most American elementary school classrooms. As well as being valuable in its own right, writing promotes ability in reading.

Schools should cultivate an ethos that supports reading. Schools that are effective in teaching reading are characterized by vigorous leadership, high expectations, an emphasis on academic learning, order and discipline, uninterrupted time for learning, and staffs that work together.

Schools should maintain well-stocked and managed libraries. Access to interesting and informative books is the key to a successful reading program. As important as an adequate collection of books is a librarian who encourages wide reading and helps match books to children.

Schools should introduce more comprehensive assessments of reading and writing. Standardized tests should be supplemented with assessments of reading fluency, ability to summarize and critically evaluate lengthy selections, amount of independent reading, and amount and quality of writing.

America will become a nation of readers when verified practices of the best teachers in the best schools can be introduced throughout the country.



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Setting A Tone for Learning

We teachers can help set the tone in the classroom by helping to form or allowing to form a climate conducive to learning. Our classroom environment is not, of course, all our doing. We might gather up ingredients, but it is only when our students add their special and essential spice that the recipe can work. Employing strategies and techniques that allow/encourage our students to explore, to actively share their ideas, to have a voice that is valued by all (teacher and students), when embedded in a literature-centered curriculum powered by writing and speaking, will meet the needs of both our students and society.

The ideas and strategies in this book will help set the stage for student thinking and learning by incorporating the following:

Task and Strategy Overview

1. The student tasks, while challenging and stimulating all students, take into consideration your students' differing abilities.

2. The tasks are more than just a rehashing of what your students read and hear. They involve interpretation and evaluation.

3. The tasks extend the learning environment beyond the classroom.

4. Many of the tasks work equally well for an individual, a pair, or a small group. The grouping can meet the need of a particular time or particular individuals within the class.

5. The ideas discussed, shared, and borrowed seem to sustain an enthusiasm that arouses students and gives them direction for future research and learning.

6. Many of the ideas, issues and topics which students can and do pursue are current and on-going. They may not reach closure.

How Do You Know If You Are A Teacher Of Reading Discoveries?

Paradoxical Commandments Of Teaching[1]

I. Kids are illogical, unreasonable, and self-centered.
Develop a TRUSTING, CARING relationship anyway.

II. If you develop an unconditional philosophy of loving your children, you may be accused of selfish motives.
LOVE without hooks anyway.

III. If you are successful in your teaching, you may generate jealousy and envy from some people.
SUCCEED anyway.

IV. The Little Things you do for your children will be forgotten tomorrow.
DO the Little Things anyway.

V. Having beliefs and convictions make you old-fashioned.
Have BELIEFS and CONVICTIONS anyway.

VI. People center on negatives and few positives.
Have a POSITIVE MENTAL ATTITUDE anyway.

VII. Prophets of Gloom and Doom are eager to let you know there is no hope.
Have HOPE anyway.

VIII. The energies you expend in being successful can be destroyed overnight.
Be ENERGETIC anyway.

IX. Your children really need Directed Guidance, but may reject you.
Give GUIDANCE anyway.

X. Give your children the best you have and you will experience mixed gratitude.
Give them THE BEST YOU HAVE anyway.

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[1]Gene A. Bedley, author of "How Do You recognize a Good School When You Walk Into One?" published by People Wise Publications. 1980

Putting Everything In Perspective

By nature teachers are in a state of growth and change. At any one moment, if we were to see a freeze frame of ourselves, we would hope to be both pleased with where we are, clearly seeing the path we've come along, and yet still returning to focus on where we want to be. Bottom line, while still growing, changing, improving, we need to be pleased with ourselves.

Because we can sometimes become too impatient and frustrated with ourselves, we need to focus on the likes of the following to be sure we're maintaining a proper perspective.

If I Had My Life To Live Over

I'd like to make more mistakes next time. I'd relax. I would limber up. I would be sillier than I have been this trip. I would take fewer things seriously. I would take more chances. I would climb more mountains and swim more rivers. I would eat more ice cream and less beans. I would perhaps have more actual troubles, but I'd have fewer imaginary ones.

You see, I'm, one of those people who live sensibly and sanely hour after hour, day after day. Oh, I've had my moments, and if I had it to do over again, I'd have more of them. In fact, I'd try to have nothing else. Just moments, one after another, instead of living so many years ahead of each day. I've been one of those persons who never goes anywhere without a thermometer, a hot water bottle, a raincoat, and a parachute. If I had to do it again, I would travel lighter than I have.

If I had my life to live over, I would start barefoot earlier in the spring and stay that way later in the fall. I would go to more dances. I would ride more merry-go-rounds. I would pick more daisies.

85 years old,
Louisville, Kentucky

Relax

Chapter 2

Powerful Practices

In this chapter you will find:

Winning classroom strategies which involve our students actively in the learning process and foster a love of books and learning:

-Storytelling-
a powerful tool for teachers and students of all ages

-Creative Dramatics-
setting the stage for a book
responding to books

-Reading Aloud-
A MUST in every classroom!
Supports all learners

-Discussion Strategies-
How to develop questions and strategies for using our questions to help all our students become critical thinkers

-Cooperative Learning-
Enhances student learning, fosters independence and helps establish a climate conducive to learning

Why Storytelling?

Have you ever experienced the power of reading aloud to a group you know wants you to keep reading. You also want to keep reading but still you tease them with, "This might be a good place to stop..." You watch and listen with glee as your students beg you to continue. Like a performer making a curtain call, you step out, book in hand to continue your spell of enchantment.

If you have experienced the above then you have felt the power of a story teller. When a teacher begins reading Charlotte's Web watch how all available copies from libraries and book stores are snatched up by eager and anxious readers.

More and more teachers are sold on the power of read ing aloud to their classes daily. An ever-increasing number of teachers are also using story telling techniques (Word Weaving,etc.) to help hook their students on reading and books. They use these techniques themselves, teach them to intermediate students to tell stories to primary students, and work their classes through the strategy as part of their reading program.

What Research Tells Us

"Telling young children stories can motivate them to read. Story telling also introduces them to cultural values and literary traditions before they can read, write, and talk about stories by themselves..."

"Even students with low motivation and weak academic skills are more likely to listen, read, write and work hard in the context of storytelling. Children are neither bored nor alienated by learning literature through storytelling; they enjoy, understand and sympathize with the goats on the bridge (Three Billy Goats Gruff), Beauty in a lonely castle (Beauty and the Beast), and Hector and Achilles outsides the walls of Troy (The Illiad.)..."

"Storytelling can ignite the imaginations of children, giving them a taste of where books can take them. The excitement of storytelling can make reading and learning fun and can instill in children a sense of wonder about life and learning."[1]

- Through listening for pleasure, the child develops listening comprehension and develops an appreciation for literature.

- This creates positive attitudes about stories and motivates children to read stories themselves. This positive, enthusiastic attitude means reading with greater comprehension and concentration.

- Storytelling invites active involvement, with children predicting, chiming in on repeated phrases, and imitating the voices and gestures of the characters.

- The child develops "sense of story," beginning to know what to expect from a story.

- Through storytelling the child and adult come together in a magical refreshing and helpful way for all.

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1 excerpted from What Works -- Research About Teaching and Learning, a 1986 U.S. Department of Education publication. For a free copy write: What Works; Pueblo, Colorado 81009

Fitting Storytelling Techniques Into the Curriculum

The hints, techniques, and strategies which follow can be used in three distinct, yet related, ways:

1. As a powerful technique for a teacher at any level to use with sharing a story. With older readers it might be a technique to lead students into a story, supplying them with the needed support to tackle the next step in the comprehension process.

2. Intermediate students could practice the strategies and use them to tell favorite stories to their peers as well as primary students.

3. Primary students could work through the various steps: visualizing and drawing the scenes, learning the most important parts of story, acting out individual scenes, drawing story boards, writing class books, changing the original story etc.

Selecting a Story - Types of Stories to Try

If you're looking for a good story there are plenty to choose from. You can offer children a wide variety, choosing from among the following:

1. Formula Tales (or chain stories) like The Old Lady Who Swallowed a Fly have a playfulness which all children enjoy.

2. Fables and Parables - Short tales designed to communicate a truth or lesson about life. (AESOP or FABLES by Arnold Lobel.)

3. Fairy Tales (Grimm's) - stories featuring supernatural events in a special parallel world which overlaps the real world.

4. Folktales, which mirror human behavior in a fanciful way are more firmly rooted within a particular culture than a fairy tale, provide insights into human nature.

5. Myths - Stories that concern the origins, early history, heroes, deities, of a particular culture.

6. Legends - Stories about peoples, places, events that have some basis in historical fact; often with exaggerated and magical qualities (Robin Hood, Davy Crockett, Johnny Appleseed, Headless Horseman, Christmas stories.)

7. Tall Tales - stories originally told around the campfire. These stories, filled with exaggerations, celebrate America's work ethic. (Paul Bunyan, Joe Magarac, etc.)

8. Realistic Adventures - Any narrative of something that actually happened or could actually happen.

COMPILATION OF IDEAS ABOUT STORYTELLING
by Dr. Anna Ulrich

Selecting a story

1. First of all, select a story that you like so your enthusiasm for the story comes through.

2. Look for a story with a strong opening to attract your audience.

3. Pick stories that will be comfortable and practical for you to learn. Strong dialect can be fun to use but is usually not easy to learn.

4. Look for a use of language that will enable the listener to visualize the action.

5 Select a story with a simple plot so that you visualize each scene in the story. Language can be complex but the storyline should remain easy to follow.

6. Look for a story that clearly builds to a climax, trick, or high point, and then quickly comes to a definite end.

7. Read the story out loud to a friend or into a tape recorder to check to see if you are satisfied with your selection.

Learning a Story

1. Read the story all the way through several times until you can visualize it episode by episode.

2. Learn the opening, the closing, and key rhymes or repeated phrases.

3. Depending on the tradition or story, you can make minor changes in phrasing that will enhance the telling as long as these changes are consistent with the flow of the story and do not detract from the storyline.

4. Fill in the plot with description phrases that help the listener to visualize the story.

5. Feel the story. Think about what the story means to you and about how the characters act and interact in the story.

6. When you feel you know the story you are ready to move on to the telling process.

Telling the Story

1. Set the mood right away in your introduction.

2. Prepare appropriate places for side comments, questions to ask, pauses, or places where listeners could mentally or vocally respond.

3. Keep eye contact with all of the audience. Every listener needs to feel that you are doing the story just for their benefit.

4. Use your voice to its best advantage.
   a. Generally slow your speech down for easy clear enunciation.
   b. Vary the speed of your speech for effect (slower for suspense, faster for excitement).
   c. Change the volume of your voice for emphasis in the story and for control purposes. A distracted group will often stop to listen if your voice is lowered to a loud, clear whisper, or slightly raised in volume.
   d. Ham up your voice when the mood suits the story. Sound effects are loved by children, and they will often chime in when repeated language is used.
   e. A well-placed pause works wonders in a story. It can heighten suspense, give listeners a moment to digest meaning, increase anticipation or hold a dramatic moment. A slightly longer pause works better than a shorter one.

Integrating activities (see Chapter 7) also allows us to spend more time in a given area which not only makes more sense to the learner but increases the likelihood of higher level thinking.

Using the "Into, Through, and Beyond" approach (Chapter 6) as well as the supporting writing strategies (Chapter 5) will also provide the necessary support for higher level learning to take place.
Using many of these strategies when designing learning activities because ...

We remember...
- **10% of what we READ**
- **20% of what we HEAR**
- **30% of what we SEE**
- **50% of what we SEE/HEAR**
- **70% of what we SAY**
- **90% of what we SAY/DO**

East to adopt strategies which will help your students become critical thinkers

Questioning Strategies (Summary)

SILENCE - Not saying anything (Wait time)
- The biggest single thing we can do to improve thinking is nothing at all
- "I see three hands up..."
- Wait -- even after hearing correct answer - continue to call on students

ACCEPTANCE - Value free, non-judgemental response "ah-hah", "I see", writing on the board, paraphrasing, etc.
- Avoid praise. It tends to close the response and thereby limit thinking and bring conformity. However, it may be appropriate for a low level task.)

CLARIFYING - Probe a "right" or a "wrong" response (a sample page follows).
- look for student use of buzz words or labels
- not a test - (comfort level)
- Metacognition

FACILITATING DATA - Provide Data Resources
- Tell them how to find/Teach them how to find
- Povide feedback on student performance: "No, 3 x 6 is not 24"

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5. Using gestures or body language is a matter of personal preference. If it works for you and is comfortable, then do it.

6. If you feel able to "pull off" using different voices for the different characters, then do it. Don't use voices if it doesn't flow smoothly for you.

7. Show personal warmth. If your manner is friendly, warm and comfortable, listeners will naturally be attracted to your story. They will have a good time and so will you.

8. Develop your own style of delivery. The right way is the way that works best for you.

9. Prepare what you will say at the end of the story. Sometimes nothing is needed to be said, sometimes a long pause and then..."and that's the story...'

10. Reevaluate your story presentation. Would you do it again? What went well? How would you do it differently? A favorite story for telling becomes a favorite by repeating it several times to different groups.

Storytellers Make Successful Writers

The following may used and reused to help your "storytellers" write and tell their own stories. This can be a particularly powerful vehicle to help students use colorful nouns, exciting verbs, as well as helping their audience to visualize what they are saying by choosing their adjectives and adverbs wisely.

STORY FRAME

Once upon a time there was a little_____named _____.

Little _____lived in _____

and was a _____child. The most memorable moment

of _____'s early life was the time when_____

_____

_____

Then _____went to school, became a _____

and had many adventures, the best of which was the time when _____

_____

_____

_____

_____

_____

Children of all ages grow and learn through play. Dramatic play not only stimulates the imagination, develops language and boosts the overall language arts program, but is also a lot of fun...

Creative Dramatics

Children benefit from reading stories aloud and from acting out dramatic narrations. Reading with a teacher, chants, choral reading , Reader's Theater, puppetry and acting out a story actively involves the child in the literature. Aside from the enjoyment, these strategies have the added advantage of allowing students to gain the needed support to work through the literature. They also provide an opportunity to view the literature from a different perspective thereby setting the stage for higher level thinking skills.

Creative Dramatics Integrates into Your Curriculum

• I have used creative dramatics to build vocabulary and as sort of a class thesaurus. (i.e. Mike is pantomiming the word "frightened." I list on the board any word which could describe what Mike is doing, continuing my list even after "frightened" is listed. This is a great way to introduce and review vocabulary.)

• I'll use both pantomime and improvisation to "set the stage" for a book or story we'll be reading. For instance, in order for students to feel and understand the fear Mafatu is going through in Armstrong Sperry's **Call It Courage,** I use creative dramatics to explore times the students have felt fear. Then we may talk about it, write about it, etc. I find this to be an excellent way of helping students both to begin to explore meaning, and to develop deeper levels of comprehension.

• I have used creative dramatics to teach the use of adjectives and adverbs to help with our writing. (i.e. "Jose is acting like he thinks a "king" would act. Give me an adjective to tell me what this king is like..." "Julie is running. Give me an adverb to describe how you'd like her to run..." In both cases the students, Jose and Julie, would add the adjective or adverb to their pantomime.)

• I have used creative dramatics to extend comprehension by using the dialog technique. (i.e. After students have listened to, read themselves, etc. **Miss Nelson is Missing**, they will write dialogs, for instance, between two students in Miss Nelson's class.) Note: This technique is explored more fully in the section of this book dealing with **Miss Nelson is Missing.)**

• The exercises that follow are great **sponges**. I'll usually try to fit them (or creative dramatic activities that tie into a book we're reading, a social studies unit we're studying, etc.) into a five minute period some time during a day. I'll often let more than one student act out a pantomime or improvisation on a given day. Students love repeating the lists on different days. Brainstorming is a great way to get additional ideas for both pantomime and improvisation.

• While this is an enjoyable few minutes of our day, in no way is there any sense of competition. All students are invited and encouraged (but not forced) to participate. As time goes on, virtually all students participate regularly and enthusiastically.

All Group Activity

Purpose: An all group activity serves as an ice-breaker. This warm-up activity provides even the shyest child with an opportunity to experiment with body movement. Some suggestions:

1. Mirror Activity :
   A. The teacher performs an activity moving his arms, legs, head, facial features, etc. and all students mirror it.

   B. Students pair off and take turns (say, 30-45 seconds each) mirroring each other's actions. The teacher is available if there's an odd number of students.

2. Slow Motion Tag : One person is "it" and moves around the room trying to tag someone. All students move in slow motion (i.e. like the Six Million Dollar Man).

3. Metronome : Use a metronome, varying the speed, to move or speak to a beat. You can almost do an "aerobic-like" session.

4. Movement exercises: From the list of pantomimes that follow, have the whole group do the same pantomime.

5. Movement to Music Play a selection several times and ask all the students to move as they feel the music directs them.

Pantomime

Pantomime is a scene, act, or play in which the actor communicates via movements and gestures but without talking. The student learns by practicing these non-verbal communications.

Ideas for Pantomime (Two or more)

- Cut down a large tree with a saw
- Shoe salesman and a customer
- Nurses and doctors performing an operation
- Have a tug of war
- Play catch

- Have a pillow fight
- Work together building a tree house
- Firemen putting out a fire
- Play tennis
- Have the world championship boxing match

- Judge judging a dog show
- Child with his dentist
- A cat and dog chase
- Ballet Dancers (more the merrier)
- A mountain climbing party

- Cats trying out for the Purina Cat Chow commercial

- You become Oscar Meyer weiners
- Work together making sand castles
- Barber giving a haircut
- General inspecting the troops

- Frogs fighting over the same fly
- Waitress and customer
- Teacher and student
- Principal and student
- Pitcher, catcher, batter, and umpire

- Bowlers, bowling balls and bowling pins
- Students visiting a museum
- A gunfight
- Putting up a tent
- Snails having a race
- People putting up a Christmas tree

Ideas for Pantomime (Individual)

-A two-year-old making and eating a peanut butter and jelly sandwich
-Be a bucking bronco
-Climb to the top of a high dive; become afraid
-Be an angry cat
-Make an emergency phone call

-Wash your car
-Be a bull fighter
-Hand your parents a good report card
-Hand your parents a poor report card
-Show us someone packing up and carrying too large a load

-Be a kindergarten teacher
-Look for a book in the library
-Be an octopus climbing a ladder
-Be a parakeet noticing a cat approaching his cage
-Show us a mother with a houseful of children on a rainy day
-Be a telephone operator
-Be a popcorn popper
-Be a record player
-Be a chair being sat in by a very heavy man
-Go roller skating for the first time

-Try eating with chopsticks
-Give your dog a bath
-It is pitch black. Look for something
-Teach your dog to do a trick
-You are a fat lady putting on a pair of too tight slacks

-Ride a unicycle
-Be a lion tamer
-Practice diving
-Throw the winning touchdown
-Catch the winning touchdown

-Mow the lawn
-You are the lead singer in a rock band
-Be a flower that is growing
-You are a dog trying to get rid of its fleas
-You are a coffee pot heating up

-You are a water bed that has just sprung a leak
-You are on the last lap.of the Indianapolis 500
-Be a basketball player making a shot
-Be a field goal kicker kicking

-Be a balloon being inflated
-Be a tightrope walker
-Be a tight rope walker with a cold
-You have to sneeze, try to stop it
-Be a TV that isn't working

-Be a little kid taking a very big dog for a walk
-Be a bear looking for honey
-You are the drummer in a rock and roll group
-Eat the food you hate the most
-You are stranded in the very hot desert without water

-Build a model
-Show us how a mechanic works on a car
-Show us a bee stinging
-Paint your bedroom
-Do the dishes

-Hit a home run
-Be a golfer driving
-Sharpen your pencil
-You are at the beach about to go in to the water for the first time
-Make a pizza

-Wake up tired
-Wake up tired and grouchy
-Wake up realizing you'll be late if you don't hurry
-You are relaxed. Suddenly you see a monster
-Show us a pitcher pitching

-Show us a fielder fielding
-Be a rodeo cowboy roping a steer
-Be a lifeguard at the beach
-Show us how a bully walks
-You are a puppet on a string

-You are a sculptor
-Be a lady putting on her make-up
-Be a man shaving
-Blow up a bubble and have it pop in your face
-Sneak eating food during class

-Throw a spit-wad across the room
-Be a chemist
-You are a pool player about to take the shot that could win the championship
-Saddle your horse and ride him
-You enter a room where people have been smoking heavily

Suggestions for Going Farther with Pantomime

Guessing games - Invite one or more students to act out a pantomime. The other students take guesses.

Group Pantomime-Machine - Have small groups work together so that each person is a moving part in a machine that performs a task. These might be Rube Goldberg-type machines. In one that some of my students did, the students were a series of gears, pulleys, etc. The next-to last student's "job" was to kick the last one in the seat of the pants. This straightened up the last person who was holding a fly swatter in his hand.. The students called this an "Automatic Fly Swatter".

Story Pantomime - Student actors pantomime a story that is being read. This could be a familiar story like Little Red Riding Hood, The Boy Who Cried Wolf, Goldilocks, etc. Upper-graders love doing these traditionally younger children stories. Your students could also write their own stories to be read while others perform the pantomime.

Charades - This well-known party game allows children to pantomime the titles of books, songs, TV shows, movies, etc. If you don't know the symbols to use, the books Stage and An Idea Book for Acting Out and Writing Language (see the Bibliography) will prove helpful.

Brainstorming - This technique is probably already familiar to you. Brainstorming "What do people do in the summer?" or "How do little kids act?", etc. will give you a wealth of ideas to pantomime. Brainstorming such topics as "What instances cause confusion and misunderstanding?" could also give you some interesting improvisations.

Improvisation

In improvisation, the teacher sets the stage by telling the performers the "who" and, perhaps, the "where" and/or "what". The student actors involved supply the action and the dialog.

Adding dialog makes improvisations dynamic. The students can go in many directions with the same basic scene. This means that repetition of an idea is valid and appropriate.

Most of the ideas listed under Pantomime (Two or More People) can be used again as improvisations with totally different results.

Some Additional Ideas for Improvisations

-Be a customer returning an unsatisfactory purchase to a store
-Talk to your parents about some trouble you got into at school
-Two adults and two small kids at an airport trying to buy tickets.
-A store is just closing. Try to convince a hesitant clerk to let you in to make an important purchase.
-Try to talk a policeman out of giving you a ticket.

-Two children discussing which T.V. show they are to watch
-You are fooling around in a store with a friend when you accidentally knock over and shatter an expensive color TV. You are taken into the manager's office to talk to him.
-Student talking to a teacher
-Two students trying to tell the teacher who started a fight
-A parent and teacher at a parent conference

-Two campers talking around a campfire
-You are at a baseball game. You make an elaborate paper plane and really throw it. It sails around and around and comes down and hits the guy sitting next to you right in the eye.
-Mother and father talking to a child who has just dragged mud across a newly washed floor.
-Queen bee and workers
-Beavers building a dam

-Swallows returning to Capistrano
-Discussion between a new student and another student
-People riding the rapids in a raft
-Policeman interviewing two people just involved in an accident.
-Swap meet scene complete with haggling over price and trying to return something the original owner doesn't want back.

SUGGESTIONS FOR GOING FURTHER WITH IMPROVISATIONS

1. Retell old and familiar stories with different endings (Little Red Riding Hood, Humpty Dumpty,etc.). This could start out as a written assignment and later be used for a small group assignment.

2. Divide the class into small groups. Give all the groups the same one thing to build an improvisation around. This "one thing" could be a sound, a prop, a line of dialog, etc.

3. Do "Scenes We'd Like to See." These are (or were) done regularly in Mad Magazine. These scenes are really a changing of the trite or stereotyped scenes we always seem to be seeing in the movies and on TV. For example: man and a beautiful woman are being pursued by angry natives. The woman stumbles and falls. The man stops, turns around, sees the natives approaching and keeps running, leaving the woman to fend for herself. This could start out as a writing assignment or it (the traditional scene) could be given to a group to change.

4. Give a small group one bubble from a comic strip and have them develop an improvisation about it. This could also be done with pictures from a picture file.

5. Use a spin-a-story or other such item normally used for creative writing ideas to help you get an improvisation idea. There's a great one available at the IDEA factory.

6. Many idea books for creative writing ideas can also serve as idea books for improvisation and pantomime.

7. Use TV Guide story summaries to develop improvisations.

8. Use the brainstorming technique to develop ideas for improvisation.

9. Pick a scene with two to three actors and assign roles. Have two or three other students, from their seats, provide the dialog for the actors. The actors must act in accordance with the dialog being spoken for them. (This is really a lot of fun!)

10. Create a dialog between characters in a story (or from different stories) for scenes which did not actually occur.

Reading Aloud To Kids In All Grades Is A Must[1]

Good primary teachers know that reading aloud is not optional; it's essential. They see that kids who have been read to at home are more interested in stories, more able to anticipate events in stories, and understand more of the vocabulary in stories. These children also learn to read more quickly and ably than the children who haven't been read to.

Because most primary teachers know that reading to young people is crucial, it's not uncommon to walk into a primary classroom in the middle of "story hour." But somewhere between the primary and upper grades, the practice of reading aloud to children disappears, and the kids are the losers.

Teachers of all grades - especially at the upper levels--should read to their students, and they should do it often. Four times a day is a bare minimum, and six to eight times is preferable . These numbers are supported by studies in which children who were read to six times a day made significant jumps in vocabulary and reading comprehension over children who were read to less often. Other research shows a direct relationship between reading aloud in the classroom and improved language development and the growth of reading interests.

That's not to say, though, that you must read an entire chapter, a full page from a storybook, or even for a specified number of minutes during a given session. Instead, kids should hear items of widely varying formats and lengths--stories, poems, newspaper and magazine articles, song lyrics, famous quotations, evocative passages, whole books. Read-aloud times might last only a few seconds, or it might fill an hour. The point is, reading aloud should be done and done often.

When reading aloud, you are introducing youngsters to significant ideas, literary forms and vocabulary that they might otherwise miss. If the material you present is beyond their reading ability, youngsters are motivated to attempt challenging literature on their own, and listening to good writers , at any level, makes children aware of words and constructions not often spoken. Well-chosen material that is read well--with attention to word grouping, inflection and enunciation--also exposes kids to the beauty and lyricism of language.

What and How to Read Aloud

In general, choose material that excites you. Also try to deal with topics of interest to your students. Talk to the kids individually and as a group to find out what they'd like to hear. Look for items that are appropriate for their levels of maturity and sophistication. If you are unfamiliar with children's reading material, begin reading, talking to others and finding out what is good. There are numerous lists of read-aloud recommendations, but they are just one source to investigate:

Take a look at their suggested "classics," but bear in mind that children will often pick up the most popular of these books to read on their own. Proceed with enthusiasm with these tips in mind:

• Occasionally pick out materials that relate to what kids are doing in class. If they're studying the westward expansion in social studies, for example, you might read a firsthand account of a pioneer who traveled across the country by covered wagon.

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[1] Gatheral, Maryann. "Reading Aloud To Kids In All Grades Is A Must." *Learning*, November 1981. Copyright 1981 by Pitman Learning, Inc. 530 University Ave., Palo Alto, CA 94301.

• Don't ask kids to discuss or analyze everything that's read aloud to them. Just let them enjoy much of what they hear. They'll pick up meaning through listening to and thinking about what they've heard. If students initiate a discussion following a reading, however, their lively exchange is likely to be worthwhile for the class.

• Have the materials you've read aloud available for kids to pick up and read on their own. If there aren't enough copies to go around, supplement your collection with related materials or with other works by the same author.

• Present many different genres. Include material that is informative, humorous, serious, poignant, timely, tragic. Avoid contrived material, material that aimlessly pokes fun at individuals, and materials--such as comics--that depend heavily on visuals to help them communicate.

• Use discretion in showing pictures in books. Pausing to hold up illustrations can interrupt the continuity and rhythm of a reading. And, since reading aloud encourages kids to imagine and give meaning to what they hear, you will not want to overdo the showing of illustrations, which inhibits children's use of their imaginations.

• Don't limit yourself to choosing selections according to traditional age/grade levels. Read selections that stretch, interest, challenge and excite your kids.

• Avoid the ists--sexist, age-ist, racist materials--unless you're using them to make a point, perhaps about the kind of thinking that was going on in a specific place at a particular time.

• Rehearse your presentations, paying special attention to pitch, emphasis and juncture. Also check the pronunciation of unfamiliar words and become comfortable with the cadence in poems. Read to kids, other teachers, your spouse, yourself. Practice, practice, practice.

• Avoid being too dramatic with either your voice or your gestures. An overly dramatic reader can actually discourage kids from reading by drawing their attention away from the material and focusing it on the performance. Distracting mannerisms, such as scratching your head or pacing, should also be avoided. The words--not you-should be the center of attention.

• Plan where to stop reading. Sometimes you'll want to leave the audience hanging; other times you'll want to read through to the conclusion.

• Invite others into class to read aloud. Parents and grandparents, the principal, the school secretary, retirees and older students all have their own presentation styles and contributions to make.

• Pay special attention to poetry, an oral medium that comes alive when read aloud. A poem may be repeated frequently, delighting the listeners each time.

• Reading aloud is one more way to make children better readers and to introduce them to the variety and excitement in the world. It reaffirms the importance of their own experiences and opens them to ideas, events and images that enrich their lives.

Terrific Books For Reading Aloud

(Use the grade level indications as only a general guide.)

Kindergarten to 2nd Grade

CROSS COUNTRY CAT
Calhoun, Mary

DANDELION(and other titles)
Freeman, Don

ELEPHANT'S CHILD
Rudyard Kipling

MARE ON THE HILL (and other titles)
Locker, Thomas

MOG THE FORGETFUL CAT (series)
Kerr, Judith

OWL MOON
Yolen, Jane

VERY HUNGRY CATERPILLAR (and other titles)
Carle, Eric

WINNIE-THE-POOH(series)
Milne, A. A.

WHERE THE WILD THINGS ARE
Sendak, Maurice

STREGA NONA
De Paola, Tomie

AMELIA BEDELIA (series)
Parish, Peggy

CLOUDY WITH A CHANCE OF MEATBALLS
Barett, Judi

LIZA LOU AND THE YELLER BELLY SWAMP
Mayer, Mercer

Third - Fourth Grade

CHARLIE AND THE CHOCOLATE FACTORY
Dahl, Roald

STONE FOX
Gardiner, John

BUNNICULA
Howe, Deborah

CRICKET IN TIMES SQUARE
Selden, George

JUST SO STORIES
Kipling, Rudyard

ALEXANDER AND THE TERRIBLE, HORRIBLE, NO GOOD, VERY BAD DAY
Viorst, Judith

BEEZUS AND RAMONA
Cleary, Beverly

SARAH, PLAIN AND TALL
MacLachlan, Patricia

JAMES AND THE GIANT PEACH
Dahl, Roald

JUMANJI
Van Allsburg

VELVETEEN RABBIT
Bianco, William

DR. COYOTE: A NATIVE AMERICAN AESOP'S FABLES
John Bierhorst

MOLLY'S PILGRIM
Cohen, Barbara

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CHARLOTTE'S WEB
White, E. B.

TASTE OF THE BLACKBERRIES
Smith, Doris Buchanan

CHOCOLATE TOUCH
Catling, Patricia

SUPERFUDGE
Blume, Judy

DO NOT OPEN
Turkle, Brinton

HUNDRED DRESSES
Estes, Eleanor

GIRL WITH THE SILVER EYES
Roberts, Willo

D'Aulaire, Ingri and Edgar

BRIDGE TO TERABITHIA
Paterson, Katherine

CAT ATE MY GYMSUIT
Danzinger, Paula

IN THE YEAR OF THE BOAR AND JACKIE ROBINSON
Lord, Betty B.

ISLAND OF THE BLUE DOLPHINS
O'Dell, Scott

WITCH OF BLACKBIRD POND
Speare, Elizabeth George

GREAT BRAIN (series)
Fitzgerald, John D.

HOW TO EAT FRIED WORMS
Rockwell, Thomas

Fifth - Sixth Grade

INDIAN IN THE CUPBOARD
Banks, Lynn Reid

SIGN OF THE BEAVER
Speare, Elizabeth

WHERE THE RED FERN GROWS
Rawls, Wilson

ANNE OF GREEN GABLES (series)
Montgomery, L. M.

YOU SHOULDN'T HAVE TO SAY GOODBYE
Hermes, Patricia

BLACK CAULDRON (series)
Alexander, Lloyd

LION, THE WITCH AND THE WARDROBE (series)
Lewis, C. S.

PHANTOM TOLLBOOTH
Juster, Norton

AMERICAN TALL TALES
Stoutenburg, Adrien

D'AULAIRES' BOOK OF GREEK MYTHS

A WRINKLE IN TIME
L'Engle, Madeleine

DOLLHOUSE MURDERS
Wright, Betty

Tuck Everlasting
Babbitt, Natalie

Kindergarten - Sixth Grade

NEW KID ON THE BLOCK
Prelutsky, Jack

WHERE THE SIDEWALK ENDS
Silverstein, Shel

Students who are critical thinkers are lifelong learners capable of making "Reading Discoveries."

Questioning strategies nurture critical thinking skills, build comprehension and supply the support learners of all ability levels need.

Discussion Strategies

Discussion, ideally, gives individual students a chance to express their ideas, opinions, and feelings, to hear others' viewpoints, and to formulate, clarify and reevaluate their own ideas and attitudes. Discussion also provides teachers with an insight into their students and helps them plan subsequent lessons and discussions. Further, the dynamics of ***real*** discussion bring a relevance to the curriculum, helping to create/maintain a room environment which values and stresses both learning and acceptance of self and others.

To engage in **real** discussion you may want to consider, and possibly avoid, the following:

- teacher-centered question-answer interchanges. (usually low level)
- asking a question whose answer is implied or obvious to underscore a particular piece of information or an idea. Instead, make a declarative statement.
- asking questions to help a student who pauses or falters. If we want students to express opinions, interpretations, and thoughts, we are going to have to give them more time to formulate and express their answers than for mere factual recall questions. Asking questions too soon can interrupt the student's thinking process, substituting the teacher's thoughts for the student's. (Yet, we don't wish to see students flounder. While not trying to "beg" the question, this **is** where teacher insight, gained through experience, comes into the picture.)
- asking a question looking for the "right" answer. If a student can point to the a section of a story showing THE correct answer "Discussion" is really not involved. We do have to check our students for comprehension,and provide for practice, review, reinforcement, etc. However, if we limit our interaction with the students to only these types of responses we have avoided having a discussion.
- using questions as weapons. While we may well want to recapture the attention of a wandering student, using questions tends to reinforce negative preconceptions about teacher questions.
- probing students' personal feelings and experiences. This might be a risky area, involving teacher discernment.

Successful Strategies

- If you are unsure of what a student means say, directly, "I'm not quite sure about what you are saying " or " I'm unclear about what you mean."
- Invite elaboration. "I'd like to hear more about your ideas." I'd like to know the reasons why you think that."
- Encourage class questions. Allow students to question one another for clarification of ideas. Allow them to add to or elaborate on one another's ideas. Encourage statements like, "I agree with Ken when he said_____but I disagree with what he said about _____because_____." Or allow them to synthesize with statements such as: "I agree with both Ken and Erin because _____." When students are given more control (and responsibility) for the direction and content of a discussion the result is a better discussion with longer, more interaction encourages critical thinking and problem solving.
- When a student shows he/she is confused or having difficulty conveying meaning, encourage them to ask a question. I.e.

Teacher: Colleen, try to state the difficulty you're having in the form of a question.

Colleen: I pretty much get the whole poem but I would like to know...What does the author mean when he says "the night is filled with the colors of spring-time? Since the rest of the poem takes place in winter, why does he talk about "spring"?

(At this point other students would answer Colleen's questions.)

•Work as a facilitator. As above, allow the students to control and run the discussion as much as possible. This will involve, initially, asking questions of students which invite interaction. As time goes on less of this will be necessary. As some students are less assertive than others, you can direct the discussion to a student who wishes, but hasn'thad a chance, to participate. This is to be distinguished from "drawing out" nonparticipating students which can have a negative effect for the student as well as hampering the discussion.

•Ask a student to paraphrase what the previous student says. Ask whether they agree or disagree and why. Ask how they might add to the previous speakers. Quote two of the previous speakers and ask a student if their statements agree, disagree, etc. (The preceding might be done to aid your class's interaction during a discussion. Your asking of these types of questions will serve as a model your students will follow without the need for your prompts. Your note-taking during the discussion will also service as a model your students will follow.)

"Helping" Students can be Training them for Helplessness

We need to teach students the necessary strategies when they need help. We don't want to just answer their immediate question for them. An Eskimo saying is applicable here:

Give a man a fish and you feed him for a day.
Teach him how to fish and you feed him for a life time.

We want to encourage children, prompt them , and leave giving the children a chance to feel both success and ownership. In the short run it may well be more expediate to tell the student an answer rather than to help them discover it for themselves. We need to resist this temptation

Time -- A Necessary Ingredient

We need to spend more time in a given area if we wish higher level thinking to take place. Conclusions reached by the National Assessment of Reading Literature (1979-80) back this up:

The most significant finding from this assessment is that while students learn to read a wide range of materials, they develop very few skills for examining the nature of the ideas that they take away from their reading...

Students seem satisfied with their initial interpretations of what they have read and seem genuinely puzzled at requests to explain or defend their points of view. Few students could provide more than superficial responses to such tasks, and even the "better" responses showed little evidence of well-developed problem-solving strategies or critical-thinking skills.

To counter act this we need to use a four-step model of the comprehension process:

1. *Initial Comprehension, leading to*
2. *Preliminary interpretations, followed by*
3. *A reexamination of the text in light of these interpretations, leading to*
4. *Extended and documented interpretation*

Questioning For Clarification[1]

Helping students to clarify their thinking can be a valuable teaching strategy. It avoids judging, moralizing and criticizing by the teacher and places the responsibility on students to develop and examine their own ideas.

"Can you tell me how you arrived at that idea?"

"Can you give me some examples of your idea?"

"What do you mean by ...?"

"Are you saying ...?" (Repeat students' statement)

"What would the benefits be of this...?"

"Are there other possibilities here?"

"Is there another way of doing it?"

"What makes this idea workable?"

"What other ideas did you consider?" "Why did you reject the other ideas?"

"Where will this idea lead?"

"What will be the effect of this?"

"Is there anything else that can be done?"

"What other uses are there?"

"What other changes are possible?"

"Can it be modified?" "In what ways?"

"What changes will this idea effect?" "Are you satisfied with these changes?"

"Can you explain how this will work?"

"What might keep your idea from working well?"

"What might cause your invention to become obsolete?"

"What would happen if you combined your idea with _____'s idea?"

"Who might be the best user of your invention?"

"What hesitations or questions do you have about your idea?"

"Were there any things that happened along the way that might have taken your idea in a different direction?"

"What idea would you like to pursue next?"

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[1] Stanish, Bob. **The Unconventional Invention Book.** Good Apple, Carthage, Ill., 1981. ISBN 0-86653-035-5.

Three Levels of Thinking

Behavior Level	Teacher Initiates with:	Student Responds by:	Teacher Responds to Student with:
Data Input	Question or instructions which cue the student to respond with a descriptive statement, from recall, of sensory observation. (Memory)EXAMPLES	Gathering data or recalling facts and previously learned information.	Cues which maintain or reinforce the level of a student's thinking
	Who invented the cotton gin?	Eli Whitney	Good... That's right...O.K. OR Instructions or follow-up questions....(below)
	EXAMPLE: Do you remember when?	I don't know.	Please look that up for us.
Data Processing	Questions or instructions which cue the student to use the data to show relationships or cause and effect; to synthesize, classify, analyze or compare data. EXAMPLE; How do the strengths of these two metals compare? Why shouldn't you keep this acid in a metal container?	Explaining, inferring, analyzing, or showing relationships between the data.	Acceptance, elaboration or clarification responses which maintain the inference level. OR Follows with another data processing question.
Application Output	Questions or instructions which cause the student to predict, theorize or apply a principle in a new situation; to do divergent thinking. EXAMPLE; What do you think would happen if desert nomads suddenly had all the water they could use?	Predicting, hypothesizing or applying the previously learned principle to a new situation	Acceptance, elaboration, clarification which maintains this cognitive level

Are we challenging our students with questions that involve different levels of thinking, and a deeper analysis of what they read?

Questioning Our Questions

The purpose here is **not** to have you memorize some terms but, rather, to have one way of insuring that we are asking questions on various levels. We have a tendency (using Bloom's terms) to ask questions almost exclusively on the knowledge level. Whether you use Bloom's Taxonomy or Guilford's "Structure of the Intellect", etc. is not the key issue -- consciously striving to improve our questioning strategies is the key issue.

I. Levels of Thinking Skills
- A. Knowledge - recall or locate
- B. Comprehension - understand
- C. Application - use in new situation
- D. Analysis - categorize, compare/contrast
- E. Synthesis - invent
- F. Evaluation - judgement with supporting evidence

II. Uses of Taxonomy
- A. Individualize within group
- B. Apply on content areas that are routine and increase motivation
- C. Way to organize a whole unit of study to reach application and evaluation level.
- D. Homework - learner knows process but needs more practice.

Note: The level of thinking is based only on the student's answer, NOT on the question. Question may change levels based on content.

I. RECALL - KNOWLEDGE
- A. Details and Information
  - Who did it?
  - What did he/she/they do?
  - Where did he/she/they go?
  - When?
  - How did he/she/they do it?
  - Which one?
  - List the things that bought, sold, work, took, etc.
  - What colors were...?
  - How did the character look, act, etc.

II. COMPREHENSION
- A. Translation (to describe in your own words)
  - Tell in your own words about, why....?
  - Why did -------do what he/she/they did?
  - Tell the story in your own words
  - What does------mean?
  - What was the author's purpose in this paragraph? story? etc.
- B. Inference
  - What can you infer about...?
  - What makes you think...?
  - What evidence supports your inference?
- C. Prediction
  - What do you predict will happen?
  - What do you foresee?
  - What do you anticipate happening?
  - What do you feel will eventually happen?
  - Because of this evidence, what conclusion do you think will be drawn?

D. Cause and Effect
Why?
What was the reason for this happening?
What was the cause of...?
What was the result of...?
What was the effect of...?
What were three cause/effect relationships in the story?
Given these events as causes, what do you feel will be the probable effects? possible effects?

E. Sequence
What happened 2nd (1st, 3rd, etc.)?
Put the following story events into proper order
What do you feel the next event in this sequence will be?

Finally.....after.....

III. APPLICATION (use of information or generalization in a new situation)
Use this vocabulary word in a meaning loaded sentence
How would (character) act in this new situation?
What would (character) be likely to do if he/she/they visited our classroom?
Which of these planets might we colonize?
If you were in (character's) situation (some problem solving situation) with the same tools, how would you get out of? The use of application is very dependent on the information or generalizations presented in the content.

IV. ANALYSIS (breaking apart and examining pieces of information, categorizing).
What events (out of several) in the story indicate that...?
How were these two events, characters stories, etc. similar?
How were these two events, characters, stories, etc. different?
Which events in the story were the main events?
What is the main idea of this story?
What word would aptly describe the character?
What details support this conclusion?
Find evidence that indicates that...?
How are these 2 (3, 4) stories similar, different?

V. SYNTHESIS (using two old learnings to come up with something new to the student)
Using your information about this character rewrite the ending of this story
Design a different solution to this problem that (character) would be happy with
Write, tell a new story using the same characters
Write, tell a situation about which I would have to make an inference about how to get some important information.
Write, tell a story that uses 1-10 of your reading vocabulary words correctly
Write, tell, make-up a play that uses this moral

VI. EVALUATION (value judgement, no right answer, must be supported by reasoning)
Which do you think is the better story? why?
Which character do you think was braver, the one in this story or the one in the last? Why?
Who was nicer, (character) or (character)? Why?
If you were in his/her/their situation, which decision would you make? Why?
If you could save one of these people, animal, machine, etc..which would you save? Why?
Which family would you rather be a member of? why?

READING FOLLOW-UP QUESTIONS

• The following lists were developed to enable the students to practice extending their information about a story (or chapter) into higher and more creative levels of thinking.
• Each list includes questions on each level of Bloom's Taxonomy from knowledge through comprehension, application, analysis, synthesis and evaluation.

• All questions on all charts numbered 1 are knowledge questions, all 2 questions are comprehension, and 3 questions are application, etc.

Students can complete one of the lists or (for additional practice, etc.) can be assigned the same numbered questions on more than one chart. Example: If students need to extend and practice thinking at the application level, they can be asked to answer the number 3 questions on all charts.

COMPREHENSION QUESTIONS

Fiction (Grades 2-3)
1. Who was in the story?
2. Tell what is happening in the last picture in your story.
3. What could you do that is like something done in the story.
4. Make a list of five action words in the story.
5. Write a new title for the story.
6. Which story was the most fun to read--this one or the one before it? Why?

Fiction (Grades 2-3)
1. Describe one character in the story.
2. Where did the story take place?
3. Tell in your own words the ending of the story.
4. Write five sentences, in correct order, telling what happened in the story.
5. Make a poster about the story.
6. Is this a good story for your grade level? Why or why not?

Fiction (Grades 2-3)
1. Describe one character in the story.
2. In one sentence, tell what the story was about.
3. How would this story have been different if it had happened today?
4. List the con tractions in the story and the two words in each contraction.
5. Make a picture book about the story.
6. Do you think the story ended right? Why or why not?

Non-fiction (2-3)
1. Which fact was first in the story?
2. In your own words tell the most important fact.
3. What are some things you learned that you could use?
4. List important facts. Unimportant facts.
5. Make a picture chart of the story.
6. What other factual story have you read? Which was most helpful to you? Why?

Fiction (Grades 3-4)
1. Who were the characters in the story?
2. Before you finished the story, could you predict what was going to happen?
3. What would the main character do if he or she visited our class?
4. Find words in the story that rhyme and write them in pairs.
5. Write a poem telling the main action of the story.
6. Compare this story to the last story you read. Which was more exciting? Why?

Fiction (Grades 3-4)
1. Where did most of the story take place?
2. Tell the ending of the story.

3. What would you have done if you were the main character?
4. What could be real in this story? What could be unreal?
5. Write a different ending to the story.
6. Is this story a good one for your grade level? Why or why not?

Fiction (Grades 3-4)
1. When did the story take place?
2. What was the cause of the main happening in the story?
3. What would have happened if the main character has lived at your home?
4. Outline the action in the story.
5. Rewrite the story from an animal's point of view.
6. Tell what you think of one of the characters in the story. Tell why you feel that way.

Non-Fiction(Grades 3-4)
1. List four facts from the story.
2. Explain what the article tells you (what it is about) in ONE SENTENCE.
3. What could you do in your neighborhood that is like the article you read?
4. What in the story might be fiction and what could be real?
5. Write a new title for the story.
6. How do you think your family would be helped or not helped by this article?

Summary Chart Of Question Types[1]

Question Type	Student Activity	Examples
Knowledge	Recalling facts, observations. Recalling definitions.	1. Who? 2. What? 3. Where? 4. When? 5. Why? (if cause is given) 6. Define (the word gubernatorial)
Comprehension	Giving descriptions. Stating main ideas. Comparing.	1. Describe (what happened in out experiment). 2. What is the main idea (of this paragraph)? 3. How are (these two countries) alike? How are they different?
Application	Applying techniques and rules to solve problems that have a single correct answer.	1. If (Bill has 49 cents), how many (8 cent balloons) can he buy? 2. What is (the latitude of Moscow)? 3. Classify (these poems as ballads, sonnets or odes).
Analysis	Identifying motives or causes. Making inferences. Finding evidence to support generalizations.	1. Why (did the Bat-Poet write poems)? 2. Now that we've studied this, what can we conclude about (life in Germany)? 3. What does this tell us about (the author's attitude toward war)? 4. What evidence can you find to support (the principle that air expands when heated)?
Synthesis	Solving problems. Making predictions. Producing original communications.	1. Can you think up (a title for this drawing)? 2. How can we solve (this dilemma)? 3. How can we improve (our experiment)? 4. What will happen (now that we've landed on the moon)? 5. What do you predict would happen (if this lake were to run dry)?
Evaluation	Giving opinions about issues. Judging the validity of ideas Judging the merit of problem-solution. Judging the quality of art and other products	1. Do you agree (with Kathy)? 2. Do you believe (that this is the best way to proceed)? 3. Do you think (that it is right to execute convicted murderers)? 4. What is your opinion (on this matter)? 5. Would it be better (to do it this way)? 6. Which (painting) do you like?

[1] Eleanor Manning - "Structure Of the Intellect" (Guillford) Workshop.

Why Cooperative Learning?

While I now consider the use of cooperative learning to be one of the foundations upon which I build learning, I really came to using it through the "back door."

I began to revise my science curriculum in the early 80's opting for more hands-on experimenting for my class. Not surprisingly, equipment was a problem for some activities. With four100 power microscopes (two students sharing a microscope) I could have a nice little center. Four microscopes was a possibility. Sixteen (for the whole class) was out of the question. Besides, there were other areas -- with other equipment needs-- that I wanted to explore. So having students work together was partially born out of necessity (and tight budgets).

For the other students (not working on the microscopes) I would have other centers. Some types of centers, from my experience worked, others did not. I was most pleased with the quality of work from centers in which the students worked together. Additionally, these were the most popular with the student. Though I initially thought their popularity might be due to the high interest of the center content, I slowly came to realize that my students just liked working together cooperatively.

Students Work More Independently

Even when the science hands-on investigation required everyday materials (i.e. the probability experiments included in this book) I found advantages in working in cooperative groups. Using groups of four rules (See Figure A-1) helps because it significantly cuts down on the number of questions the teacher is asked. Students take the responsibility for helping each other with the little details/questions they may have missed/not understood. This frees the teacher to be an observer/facilitator (see "Rules for Teachers", Figure A-2) or to help groups over hurdles.

Class Management

When we had science investigations we gave group members the following roles. These are a variation on the "Four Roles for Interaction" (See Figure A-3) (Roles will switch from day to day): Pg 47

Principal Investigator - Generally speaking, the "principle doer" of an activity. Others will help as needed.

Materials Manager - the only person (or their designee) to get needed materials

Data Recorder - Charged with the responsibility of writing up the activity with help from all other group members.

Maintenance Director - Charged with the responsibility of seeing that the area is cleaned up and all materials are returned to their proper location.

Actually, designating the above roles not withstanding, all group members participate in all aspects of the investigation. If you have an extra group member he/she can be an observer. (See Figure A-5) Should a group have but three members you could combine the roles of the Materials Manager and the Maintenance Director.

The listing of roles above, the "Four Roles for Interaction" and "Group Roles"(figures A-3 and A-5) are just different -- yet basically similar -- ways of assisting your students in working together.

Cooperative Learning Groups Do Not Work All By Themselves

Merely dividing students into groups, posting the rules, and passing out assignments will not insure that cooperative learning will take place in your class. Attention must be paid to the **process** of cooperative learning as well as the product or results. Students need feedback about how they are working together.

Accountability Doesn't Necessarily Mean Grading

When we've finished, say, a science investigation I'll have the investigation forms from 8 groups rather than from 32 individuals. I can much more quickly get a grasp on what I need to next: problem areas, skills etc. Since the quality of the group's response is usually far superior to individual responses, the need to reteach, etc. is usually minimal. In many instances group members help one another work through problem areas. I've also had the opportunity to deal with problem areas in my role as facilitator. Students are both learning and progressing. In other word s, cooperative learning very positively impacts the instruction in my class.

Students get the continual feedback they need but the feedback doesn't necessarily come from the teacher. When students are actively engaged in the learning process and are held accountable to other group members and to the entire class (through group sharing) they have an incentive to do well.

The Tip of the Iceberg

We would encourage all of you who have not already done so to seek further training in Cooperative Learning. It is hoped the ideas shared here would be useful to you and supplement what you are already doing with Cooperative Learning in your class.

Figure A-1

GROUPS OF FOUR RULES

1. You are responsible for your own behavior.

2. You must be willing to help anyone in your group who asks.

3. You may not ask the teacher for help unless all four of you have the same question.

Figure A-2

Rules for Teachers

Once the groups are in action, you must continually heighten your awareness and improve your listening skills. There are four very important rules for teachers.

1. *Do listen*
2. *Do interact.*
3. *Don't ignore.*
4. *Don't interfere.*

Your first responsibility as teacher is to listen carefully, continually and unobtrusively, remembering not to interfere as long as the group is interacting, with all four roles in play. These four roles must all be in operation, and it is your responsibility to see that they remain in action.

Figure A-3

Four Roles for Interaction

In order to facilitate the groups of four, the teacher needs to be aware of the four roles necessary for optimum interaction. The four roles are the questioner, the summarizer, the prober and the doer. These roles are ever changing, seldom being played by a participant for longer than five minutes.

Group Members have two major jobs:
1). to assist in achieving the task
2). to assist in maintaining positive working relationships in the group.

Figure A-

Figure A-5

GROUP ROLES

Assign the following roles to members of your group, assigning the first role to the person whose last name begins with the letter nearest the beginning of the alphabet and so on (Adams would take the first role, Baker the second, Carrol the third, Donaldson the fourth).

1. READER--reads each problem aloud to the group.

2. RECORDER--writes down the computations and answers all the group members agree on as being correct.

3. CHECKER--checks to make sure all group members understand how to solve each problem.

4. OBSERVER--records the actions of each group member on the observation sheet, does not participate in solving the story problems.

Winning the Crusade for Literacy with Cooperative Learning[1]

INTRODUCTION

Why are so many educators turning to cooperative learning models today? Perhaps it is because in the "real world" we perform very few daily tasks completely on our own. Certainly, business and industry have long fostered the "cooperative concept" -- the idea of performing at one's highest level for "the good of the company" and, hence, for the benefit of all of its employees. Business and industry provide incentives, stock options, and many forms of reward and recognition programs to encourage employees to work together and to be loyal to the corporation.

In an article entitled, "Relationship Educates: An Interactive Instructional Strategy," Richard F. Bowman (1984) states, "No one loves alone; no one heals alone; no one learns alone. Living is essentially a social process." He goes on to quote research by A. Combs and M. Buber who found that "learning is a social process" (Combs emphasis added) and that "it is a relationship which educates." (Buber)

Children begin their educational experiences in kindergarten learning to cooperate, "to share, to trust and to be responsible for someone else." (Bowman) Subsequently, expectations and learning models change. Students become locked into individual roles and tend to leave behind their spirit of cooperation.

WHAT IS COOPERATIVE LEARNING?

The word "cooperate," simply stated, means "to operate together." Taken literally then, cooperative learning could mean "learning together." However, this is a gross oversimplification of what Cooperative Learning is all about. An effective cooperative learning model has many components, all of which must fit tightly together.

The author has studied many cooperative learning models designed by such notable researchers as Robert E. Slavin, David W. Johnson and Roger T. Johnson, Sharan and Sharan, Stuart Yager, to mention a few. All of the programs reviewed have certain common components: (1) students divided into groups of between four and six each; (2) specific task assignments provided by the teacher; (3) accountability to either the group or to the class as a whole, (4) a method for evaluation of tasks completed; and (5) in most cases, a reward or incentive system. Some models emphasized a particular subject area such as mathematics or science, while others were adaptable to many areas of the curriculum.

1. Cooperative Incentive Structure. This feature provides that the members of the group work interdependently for a reward they will share if successful as a group. This differs from Cooperative Task Structures in which groups are "allowed, encouraged or required to work together on some task." (Slavin; 1984) In the latter, the incentive is not present. It has been proven that the Cooperative Incentive Structure is the key to successful cooperative learning. In experiments by Peterson and Janicki (1979), students who were allowed to work together but who were not given explicit group rewards failed to show any differences in achievement.

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[1] Dr. Jo M. Stanchfield From a "Sex Differences in Reading" newsletter, November1987

2. Heterogeneous Grouping. For cooperative learning to be an effective learning model, it was found that group makeup is extremely important. Each group must have low-, middle-, and high-achieving students as members in addition to an ethnic and racial distribution representative of the makeup of the class as a whole. Most studies have shown that all levels of achievers gain equally from cooperative learning. Blacks tend to show superior gains when involved in cooperative learning experiences; whites achieve more in cooperative learning than in individual learning models. (Slavin, 1981).

3. Structured Oral Discussion. This feature was found to be an important component because (a) "orally explaining, summarizing, and elaborating the material being learned and (b) listening to others' summaries carefully to check accuracy and to ask questions to test understanding...promotes both master, understanding and retention of the material being learned." (Yager, Johnson and Johnson). Data acquired by Slavin and Sharan indicates that the more tightly structured cooperative methods have a greater effect on basic skills.

Collaborative Learning

Students engaged in their own learning retain information, develop a sense of responsibility, and improve in listening, thinking, speaking, and writing skills. Collaborative learning in the classroom encourages such student growth without creating more work for the teacher.

What is collaborative learning?

Students work together in small groups from two to six members and learn from each other.
Each student is at the center of his/her own learning.
Students experience the process of learning, the how as well as the what of learning.
Students learn by doing, building synergistically on the thoughts and experiences of group members, developing and expanding their capabilities, exceeding what each could accomplish alone.
The teacher's role shifts from the leader in the traditional pyramid or hierarchy to a facilitator in a network.

How can a teacher begin collaborative learning in the classroom?

The teacher introduces collaborative learning to students as an effective way to learn because of shared responsibility. It is a way of helping others and helping ourselves at the same time.
Students are organized into groups.
Teacher-determined groups, self-selected pairs, spatial groups, random groups
Classroom furniture is rearranged to allow for students' exchange of ideas.
Teacher clarifies goals, tasks, and activities.
The record/reporter role is rotated among members.
Teacher and students establish a reasonable time limit.
Teacher circulates among groups to assist as needed.

What kinds of tasks can be covered in a small group?

Assignments completed individually by students can be shared.
Members can work together to study, design, assemble, or create a single project.

What are some representative collaborative tasks?

Individual assignments which can be shared in small groups include short, written responses to literary selections, creative products such as stories, poems, and essays, research-reference findings, journal-reading log entries, language study lessons, etc.
Members can work cooperatively to design, assemble, or create a single project such as a dramatic presentation, a visual display, an oral reading, a test-review, a list; brainstorming, problem solving, analyzing a literary selection, evaluating a lesson,etc.

Cooperating In the Classroom[1]

The two dominant models of our educational system are competition (setting children against one another) and individualized learning (separating them from one another). The third alternative, cooperation, is so rare and undervalued that its spontaneous appearance is called by another name: "cheating". Thus it is worth considering in more detail how a classroom may be deliberately structured to encourage cooperation.

Cooperation means more than putting people into groups. Rather, it usually means group participation in a project in which the outcome results from common effort, the goal is shared and each person's success is linked with every other's. Practically, this means that ideas and materials are also shared, labor is sometimes divided and everyone in the group is rewarded for successful completion of the task.

Social psychologist Elliot Aronson and colleagues, for example, conceived one cooperative model--the "jigsaw" method of learning--in which students had to learn about the life of a well-known person, and each member of a group was given information about one period of the individual's life. The students had to depend on each other to complete the assignment.

David and Roger Johnson, professors of education at the University of Minnesota, offered a less-structured cooperative assignment to a group of students: seeing how many things they could find that affect how long a candle burns. Elsewhere the Johnsons have suggested yet another cooperative model: setting up groups of students of varied abilities and instructing them to help one another with an assignment. "When everyone in their group has mastered the solutions, they go look for another group to help until everyone in the class understands how to work the problems." Since groups are even better at problem-solving than their best members are individually, it is not surprising that students learn better when they cooperate.

But when students help one another, do less able students benefit at the expense of those with higher ability? Apparently not. Knowledge, happily, is not a zero-sum product. Anyone who has taught or tutored knows that the cliche about teachers learning as much as their pupils is quite true; teaching reinforces one's own knowledge and often promotes more sophisticated understanding of the material.

The Johnsons found that peer tutoring in a cooperative classroom actually benefits both the helper and the helped more than competitive or independent study does. They concluded that although working collaboratively with other students is particularly helpful for low and medium-ability students, high-ability students may also gain.

Returning to this question in 1985, the Johnsons cited three studies confirming that gifted students are helped by such collaboration, while one study showed no difference and none showed they were disadvantaged. Moreover, there is research showing that tutoring occurs spontaneously when the rewards are to be shared by group members. In these studies, too, gifted students also gained from cooperation.

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[1] Kohn, Alfie "How to Succeed Without Even Vying," **Psychology Today,** September 1986

THE TEACHER'S ROLE IN COOPERATON

Step 1. Select a lesson

What about spelling? A page of story problems? Editing a paragraph? Comprehension questions? A science lab activity?

Step 2. Make decisions

This will vary according to the resources you need in the group, the skills of the students in working in groups, and the needs of the task. Experiment and find out what size works in your situation.

Assign students to groups

Heterogeneous groups have the potential for the most power. Differences among group members make the group function.

Arrange the classroom

Chairs and desks should be arranged in small cluster arrangements. Groups should be separated from each other as much as possible.

Provide the appropriate materials.

Each group can have a set of materials or each group member can have different materials which relate to the task.

Step 3. Set the lesson

State in language your students understand:

a. a clear and specific task statement
b. the group goal (positive-interdependence)
c. the criteria for success as a group
d. specific behaviors expected, (i.e., everyone participating, staying in group, good listening skills)

Step 4. Monitor and process

Be sure you always monitor. If appropriate, use other observers (students, other teachers) as well. Be sure to clarify:

a. the way observers will know that a group member is evidencing an expected behavior
b. who will observe, and the observation form that will be used
c. the way data will be fed back to students

Step 5. Intervene to solve problems and teach skills

There will be problems. Stop the students and teach them the skills you see them needing. Turn problems back to the group to solve; act as a consultant.

Step 6. Evaluate outcomes

Each student gets the grade their group received. Remember you are evaluating how well they learned the material or accomplished the task and how well they helped each other.

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[1]From an excellent Cooperative Learning workshop conducted by Diana Rigby, Ventura County Schools Office

Chapter 3

Getting Ideas

In this chapter you will find:

Strategies for both teachers and students for thinking and generating ideas.

Thinking strategies students will use for research, writing and responding in any number of ways.

Practical suggestions addressed to students tackling a project.

How teachers can use these strategies for planning units.

-Brainstorming-

-Webbing-

-Blockbusting-

I hear, and I forget
I see, and I remember
I do, and I understand.
-Chinese Proverb

To the Teacher

Brainstorming Strategies

"Self-Brainstorming" is designed to give students a tool or technique that might be used in completing any task this book presents and, indeed, any writing assignment. Brainstorming (or listing or clustering) is a prewriting technique that I can heartily recommend as one that works. As they develop skills at brainstorming, students become more fluent, more flexible, enabling them to generate more ideas. I've used this technique in two ways, with success, for all class brainstorming. (The SCAMPER technique is a strategy you can add to your Brainstorming/Clustering activities or adapt to other purposes.)

1. Several recorders help copy the suggestions of ideas generated by the class. We may take time to group like ideas or, in some way, or organize the material. In the writing that would follow, students could use any of the phrases and ideas in their writing. This method can also be used in problem-solving situations.

2. Each student (or writing team) could take about 5 minutes to brainstorm individually the logical and not so logical consequences for the selected "What if...".

3. Insist on quiet. Since some students get excited, I usually let them know they will have time to share their ideas with a friend.

4. Following this "private sharing", I ask and encourage students to share their ideas with the class.

Initially you may well have several students who will fuss and fidget, developing few, if any ideas. Be patient with them and with brainstorming. The purpose of this activity is to have them relax and begin to develop strategies for getting started. Along with your encouragement, the friend, and the whole class, sharing should eventually get them going.

Writing for both students and teachers, can be a mind boggling activity. Something so seemingly harmless as a blank piece of paper (which could make a first rate airplane) can be an instrument of inhumane torture.

I usually pick the "What if..." we are going to use, eliminating a possibly time-consuming choice. If your supply of "What ifs..." runs out, have an all class brainstorming session to develop a few more.

Students' lists from brainstorming could lead into writing. Students could develop or combine or alter any of their own or the class's ideas. Students could keep their daily "What ifs..." in a journal of some sort. After a few days, you might have students select an idea from their journal as the basis for a paragraph or story.

SELF-BRAINSTORMING

When you are either stuck for an idea or looking for your best idea, you can
do the same thing we do in class:

Rules for Brainstorming

1. **No Negative Evaluation During the Brainstorming**
   Don't downgrade your ideas or think "it won't work" or "that's no good."
   When you evaluate your own ideas you cut off your supply of ideas. Just keep those ideas coming.
2. **Work for Quantity**
   The more ideas the better. Later, after brainstorming, you can look back and select your ideas. We wants lots and lots of ideas!! Keep moving!!
3. **Zany, Far-Out Ideas are Encouraged**
   An idea may seem crazy but later you might come up with a way to use all or part of it. Also, it might give you other ideas. Besides it takes less time to write it down than to decide if it's "weird."
4. **Springboard or Piggy-back from Idea to Idea**
   Let one idea set-off or trigger another idea. Don't be afraid to jump around. It's amazing how one idea will give you another.
5. **Record Each Idea**
   This is so you'll remember your ideas to use later. You don't have to write every word, just enough so you'll remember the idea. You don't want to spend all your time writing.
6. **Set Up and Keep a Strict Time Limit**
   This will keep you moving and thinking and interested. You might pick 5 or 10 minutes. Pick a time that's comfortable for you and keep those ideas coming.

WHAT IF?

What if...

you were born at your greatest height and got smaller as you got older?

it rained every Friday and Saturday?

the sun shone 24 hours each and every day?

we ran out of oil today?

everyone over 15 vanished?

TV came on only one day a week?

books were outlawed?

all foods tasted alike?

it were against the law to think?

you could buy magic shoes?

all flowers were black?

only monkeys could sing?

the world were run by kids?

people never got mad?

people never grew old?

you could become invisible when you said an imaginary word?

everyone spoke the same language?

you found out that in three days you will be blind?

you were the teacher today?

all the dentists disappeared?

• Webbing links the brainstorming and scamper strategies with beginning to shape/organize/sort out material. It is useful both for teachers and students for planning alone or cooperatively.

Webbing[1]

...The possibilities for webbing seem to cover many areas -- curriculum planning, creative problem solving, integrated studies and enrichment programs. Application of the concept of webbing can be used in areas of concern to both the teacher and the student.

In each of the samples in the following illustrations, only the foundation of the webs are included. For application, the webbing would continue outwards with the actual strategies, materials and outcomes listed specifically as they were developed.

Since the idea is to facilitate planning, it should not be necessary to spend a great deal of time reproducing the foundation. A copy of the original recorded here would be adequate. Another possibility would be to reproduce the model on a large material such as bristol board and then laminate. Specific titles, ideas, or activities could be written in washable marker and later erased as another web is begun. Blackboard or chart paper webbing may encourage brainstorming as there would be space and limited concern for format.

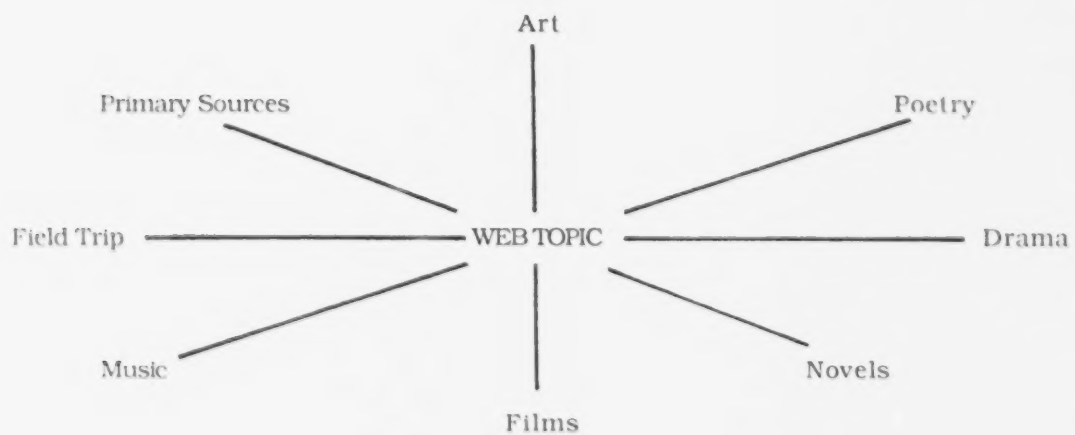
TEACHER-DIRECTED WEBS

Curriculum Planning

Depending on the nature of the topic, webbing with other teachers in the school or division may lead to a greater network of ideas.

Some webbing ideas are applicable to both teacher and student use, while others are intended for use by students only.

ACTIVITIES WEB



Specific titles, resources, materials and activities would be recorded.

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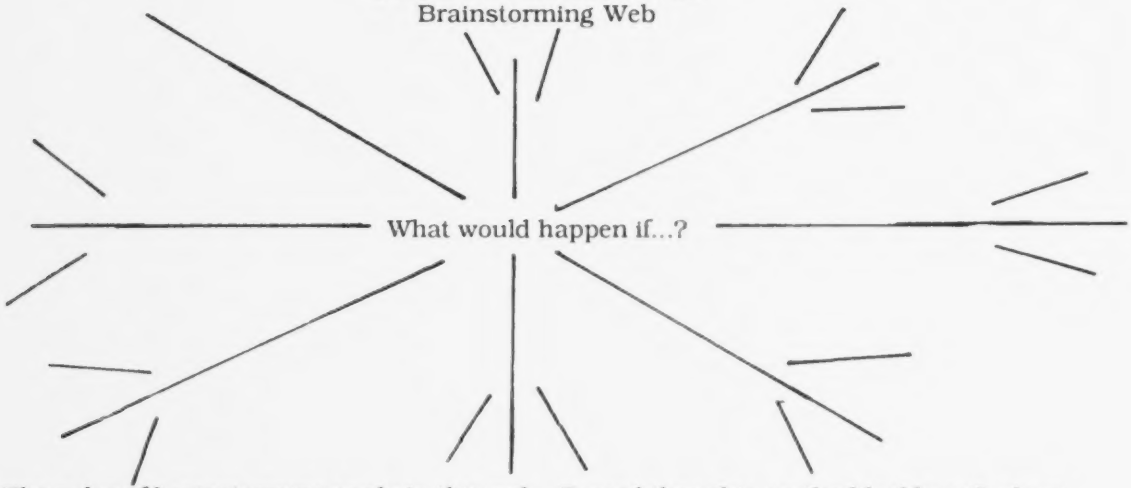
[1] Telfer, Cathy "Webbing", Chatham, Ontario

STUDENT-DIRECTED WEB

Brainstorming Web



The rules of brainstorming apply to this web. Record thoughts on the blackboard, chart paper, or group work sheets.

To carry the spinning idea further, the question could be in a spider shape. Extension ideas are numbers.

STUDENT WEBS

In order to test the effectiveness of webbing, a group of thirteen students from grades 3 to 6 were involved in a one-hour brainstorming session.

Procedures:

1. The stage was set with a number of spider and web pictures displayed in the resource room.
2. The concept of webbing was explained.
3. A group web was completed with the ideas coming from the students and the recording on the blackboard written by the teacher.
4. Individual webs were developed using a teacher-assigned "problem." Students achieved varying degrees of success with fluency and originality of ideas. Individual ideas were then shared with the group as the teacher directed further webbing from the original responses.
5. Small groups were given a blank web work sheet and asked to select a topic or problem to web as a group. One member was the recorder and another student was the spokesperson.

Student Suggested Topics

- •What would happen if everyone looked alike?
- •You don't want to go to school
- •You have a runaway pet.
- •What if there were no schools?

The students involved in this activity had been together for several sessions of creative thinking as part of a special project. The hour of webbing was significantly noisier and more active than previous meetings.

When students worked on nonteacher-directed webs, the responses tended to be of a negative nature. The solutions seemed to follow a pattern of all the "bad" things that might come of a situation. Student ideas were shared without censure by peers or the teacher. The students were then asked to look at their own answers to eliminate the negative solutions. In all cases, all but one or two web strands could be removed. This became the starting point for further web building with a focus on positive responses.

Blockbusting -- Coming Up With New Ideas

The term "Scamper" is a mnemonic for the steps you take in an organized brainstorming approach devised by Eberle in 1971. This very systematic application of the "what if" process considers a variety of possibilities in generating a list of possibilities. As with brainstorming fluency is desirable. (The more ideas the better.)

SCAMPER

S	Substitute	Have a thing or person act or serve in another's place.
C	Combine	Bring together or unite.
A	Adapt	Adjust to suit a condition or purpose.
M	Modify Magnify Minify	Alter or change in form or quality. Enlarge or make greater in quality or form. Make smaller, lighter, slower, less frequent.
P	Put to other uses	Use for purposes other than the one intended.
E	Eliminate	Remove, omit, or get rid of a quality, part or whole.
R	Rearrange	Change order or adjust; create another layout or scheme.

Changes to the "simple" TV provides an example of the SCAMPER process:

Substitute - Taking the place of a watchman for surveilance or security

Combine - VCR's are being combined with T.V. (as are phones, radios, compact discs, etc.) ; videophones; holograms

Adapt- Use in operations at a hospital

Modify- Stereo TV

or **Magnify** - Projection TV; Scoreboard at Dodger Stadium

or **Minify**- Watchman T.V. (Dick Tracy's wrist TV)

Put to Other Uses - Surveilance; Homemovies (Videorecorders)

Eliminate - Radios with Video Sound bands

Rearrange - Holography; Compact Discs

The many facets of this procedure are both a strength and weakness in the classroom. I've found it necessary to practice or "play" with SCAMPER several times before my students begin to use it on their own. I've had success dealing with a limited number of the procedures at a time or sharing all of them around the class. This is an excellent process for cooperative learning.

Playing With Ideas

Use the ideas below and the page of "What Ifs" to practice using either the brainstorming or SCAMPER approach. I had success letting students work with one of these ideas for a brief period of time (anywhere from 2 to 7 minutes). At the conclusions I would ask for individuals to share their most interesting idea or for each group to share 1 or 2 ideas. You'll surely find other items that you can add to a list of your own. As time goes on you'll find you'll use these techniques for curriculum related matters in literature, social studies and science.

How would you...
- design the perfect room?
- prove there was/was not a Bigfoot?
- change the game of basketball?
- end air pollution?

How would you improve...
- a tricycle?
- the telephone?
- the automobile?
- crayons?
- summers?

Name as many things as you can that are...
- hard and shiny.
- soft and white.
- timed.
- less than five minutes long.
- fun but possibly dangerous.

Name as many things as you can that...
- have legs.
- change in the summer.
- come with a partner (example: salt and pepper).
- include the word **king**. (example: breaking)
- are round and part of a game.
- weren't invented fifty years ago.

Give as many uses as you can for...
- an eraser.
- a coathanger.
- popsicle sticks.
- frisbees.
- a plastic hamburger box.
- empty tissue boxes.
- empty pie pans.

Design a new...
- school.
- fad.
- game.
- junk food.
- shoe.

Toward Better Thinking[1]

Democracy needs thinkers! Whether a child is a rapid learner or a slow learner, he will grow into a citizen who must decide among ideologies competing for his mind; who must choose among issues competing for his support; and who must choose among candidates begging for his vote.

What can the English teacher do to prepare him for the decisions that he must make? Command him to think? Nothing could be more absurd. Rather, she must place him in situations that will stimulate his thinking processes.

Before this can be done, the teacher must know a great many answers to the question, "When are students learning to think?" Over 200 teachers of English gathered at a conference at Asilomar, October, 1952, and gave the following answers to this important question:

In Discussion And Speech

Students are learning to think:

1. When they feel secure enough to contribute an opinion to a discussion.
2. When they are able to discern when a discussion is off the point and needs re-orientation.
3. When they have experiences in summarizing a discussion.
4. When they begin to show an inquiring attitude and no longer sit and accept without questioning. (Questions that show thought, the use of library materials and a desire to pursue a subject further by themselves, would reveal this.)
5. When they detect their own attitudes and emotional sets in a discussion.
6. When they feel secure enough to express and analyze their own prejudices without becoming offensive or offended.
7. When they are having discussions that help them see beyond their own desires and aims and recognize the needs of others.
8. When they challenge statements instead of accepting them; ask for more sources of information, can distinguish between propaganda and fact.
9. When they discuss the different possible outcomes that might result from some course of action.
10. When they produce evidence for the validity of the generalizations they make.
11. When they are able to distinguish between fact and opinion.
12. When they understand how language affects thinking.
13. When they become aware that words can stir emotions and influence attitudes as well as convey information.
14. When they reserve judgment until facts are all examined and both sides are considered.
15. When they look for authorities for which statements are made.
16. When in a discussion of a story, for example, they ask why did one of the characters act that way.
17. When they discuss a social problem, as the rights of a minority group, extemporaneously, and arrive at a logical and fair-minded conclusion.
18. When they can translate individual decisions into group decisions, pooling their reasoning for the purpose of sustaining a combined argument; when they can discuss and reconcile group opinions, formulating a class decision or conclusion, while realizing and respecting minority dissent.
19. When they do not answer, "Yes" and "No" immediately and vacuously, but when, upon reflection, they answer, "Partly Yes, but also No." Implicitly, one realizes then, that students have brought to bear upon the question at hand their past experiences and

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[1] Walter Loban (?)

have analyzed, balanced, and weighted innumerable relevant items from their lives to reach their more critical answer.
20. When they discover they have something to say, see the connections between what they have to say, see the reasons why they desire to say it, and feel what they have to say is worth saying.
21. When they can foresee long range consequences of behavior, perhaps in discussions of fiction or drama.
22. When they begin to recognize that learning is not a process of sitting back and letting the teacher pour it in, and begin actively challenging ideas from teachers as they would challenging ideas from any other members of the group.
23. When they are considering the value of a radio program, movie, or television program in terms of why they liked it, what was entertaining, how the program was created.
24. When they can ask questions of each other that show they are relating learnings from many fields.
25. When they discuss problems common to others in their age group.
26. When they record incorrect English usage used by members of the class and discuss which items they need to correct.
27. When they are dramatizing the feelings of others or getting the point of view of the writer.

In Problem Solving

Students are learning to think:
1. When they are conscious of a need for learning.
2. When they are able to conceive a problem.
3. When they begin to plan an attack upon a problem.
4. When a problem becomes important enough to involve planned research.
5. When they are able to generalize from a given set of related specifics.
6. When they discard ideas that cannot bear evaluation in terms of tested facts known to them.
7. When they are discovering truths about themselves and their associates.
8. When they are able to manipulate the symbols of thought.
9. When the students are dealing with material, ideas, or problems that are reasonably related to their abilities and needs.

In Reading

1. When they begin to be critical of books, movies, radio and television programs.
2. When they are having practice in selecting central ideas and salient fact in what they read.
3. When, after reading, they try to recall the main points which the writer has made.
4. When students read to answer a question.
5. When they begin to question the authority of the printed page.
6. When they can draw some conclusions that have some relation to the ideas which the author put into his story or essay
7. When they are learning principles that help them to detect propaganda and editorializing.
8. When they criticize or question what they read.
9. When they question the authority of the author or compare his thoughts with the thinking of other authors.
10. When they can catch the writer's intentions and recognize sincerities as well as falsities in ideas presented by the author.
11. When they are comparing, contrasting, choosing the important facts, discarding emotionalism.
12. When they cease to accept anything on superficial evidence or testimony alone.

13. When they read, for example, such a thing as Patrick Henry's speech and think of a parallel situation in modern international relationships.
14. When as a group they read the same material but form different conclusions and as a consequence discuss their differences of interpretation.
15. When they find the symbolism in material being read. They can then relate the specific material under consideration to their current life situations--individual or community.
16. When they are able to evaluate books or articles thy have selected for oral or written reports.
17. When they learn and understand the characteristics of a well-written short story.
18. When they can project themselves into a situation removed from them in time and place in reading; when they can make associations between problems of others and their own solutions to present problems.
19. When they have opportunities to do library research in order to find the answer to certain questions or problems.
20. When thy are reading articles in current books or magazines which are related to current affairs.

In Pupil - Teacher Planning

Students are learning to think:

1. When they have the opportunity to discuss the purpose of assignments.
2. When they discuss their own interests and problems in order to list them as a basis of class study.
3. When they discuss what they think they should learn as they start new phases of work, and have the opportunities to discuss and evaluate individual progress and achievement as well as that of the class, so that they participate in all learning situations with some awareness of what they are attempting to learn.
4. When they see the relation between the skills they are learning and the areas where they may applied.
5. When they are not satisfied with their levels of accomplishments and plan ways of improving upon them.
6. When they are making differentiations between kinds of student leaders.

In Writing

Students are learning to think when:

1. When they are considering what they are going to write about and how they are going to say it.
2. When they are having practice in writing themes in which they develop a single idea or point of view.
3. When they are discussing the effectiveness of sentences.
4. When they learn to develop a paragraph by giving supportive details or illustrating examples.
5. When they are considering the effectiveness of words.
6. When they consider the relationship of ideas and discover methods for achieving smooth transitions.
7. When they meet together in small groups, read themes they have written, and discuss how their themes could be improved.
8. When they have an opportunity to write first-drafts and then consider how they may improve and polish them.
9. When they accept the responsibility of stating an idea in oral or written form and then support the idea with reasons, facts, explanations.
10. When they have the experience in writing process.
11. When they have opportunities to write a summary of discussion or speech.
12. When they have experiences in organizing their ideas for a report or a written paper.
13. When they are attempting to outline the major ideas in an essay.

14. When they are having experiences in outlining their work.
15. When they consider how a writer has gone about communicating his ideas.

In Vocabulary

Students are learning to think when:

1. When their vocabularies are growing.
2. When they are learning the meaning of "technical" terms such as noun, verb, preposition, and so forth.
3. When they are learning the words that one uses to discuss, criticize or evaluate a short story, novel, drama, poem, essay, radio program, or movie.

Point of View

Many situations are viewed quite differently by people who have different frames of reference. For example, should there be a heavy rainstorm in your community, it might be viewed differently by a schoolchild, a commuter, a public works official, and a farmer.

Several situations are described below. For each situation, brainstorm several types of people whose responses might be based on differing perspectives, or points of view. Explain why these points of view would be different.

1. A new freeway is going to be built through town.

2. A power blackout occurs between 9 p.m. and 1 a.m.

3. Students are requesting that a Coke machine be available at recess.

4. Women's styles change everyone wears sweatshirts.

5. The small electric car becomes practical and highly popular.

To the Student

Stuck For An Idea?

All of us find ourselves stuck for an idea now and them. This can happen at any time, but it seems to happen frequently when we're starting a project. Many times we put off getting started. Pretty soon the deadline is staring us in the face. Our procrastination (putting something off) makes things difficult for us.

Once we finally get going, though, we find things aren't so bad. More ideas and the best ideas, seem to come to us when we're busy working on something. Doing reading and research on our topic can be a way to become productive. Getting busy will help us conserve our time. Too much time can be spent wondering what to do or talking about what we are going to do instead of doing it. It's the way the scientific principle of inertia works: it takes more energy, more grunts to get a big, heavy object moving than to keep it moving.

We've got to get ourselves moving. We can "brainstorm" by ourselves or with others. To do this we jot down ideas and just keep writing. They may not even seem like good ideas and, in fact, may be positively awful. But now is not the time to worry about that. Later we can sort out the ideas. Now we just write. While we write, we get our creative juices flowing and the ideas start popping into our heads.

After we've listed a lot of ideas, we read through our list sorting the ideas, adding new ideas that come to us, combining ideas. One idea triggers another. Often times we'll even surprise ourselves. An idea we might have judged "silly" or "useless" might end up becoming a very valuable idea. This is the basis for a process which we call "Self-Brainstorming."

Rules for Self-Brainstorming:

1. Write down all of your ideas. Don't waste your time judging ideas. When you evaluate your own ideas, you cut off your supply. It takes less time to write an idea down than to decide if it's good or bad.

2. The more ideas the better.

3. Don't worry if an idea seems crazy, impossible or far out. Later you may think of a way to use it or it might give you more ideas.

4. Jump from one idea to another.

5. Keep a strict time limit. Somewhere between 5 and 10 minutes is usually comfortable.

Planning Ahead

Before you start any project, you should look carefully at the whole task. You should have an idea of what you're getting yourself into. If you're ambitious and want to tackle a difficult or time consuming problem, that's just fine! Just don't "surprise" yourself with more work than you can handle.

The following procedure should help you avoid seeing your enthusiasm for a project turn into disappointment. This can happen when you either try to do too much, or more often, when you don't use the time you do have well. Many frustrated students want to give up. They may not finish the project or turn it in late. Others do lots of last minute work, probably not up to their original expectations, causing them to resent the project. To avoid this and to enjoy working on your project:

1. Size up the project--
   - •What is necessary to complete the assignment?
   - •Do you have, or can you get, all the materials and information you'll need?

2. Consider your time--
   - •You've looked at your project.
   - •You've got time in your class and at home.
   - •What can you do each day to make the best use of your time and complete the assignment by the due date?
   - •Plan how you'll use your time!

3. Carry out your plan--
   - •Use your class time well.
   - •Often this means getting the materials you'll need beforehand.
   - •You'll find that if you get into the habit of making a good start each day, it will be easier to keep going.

A Note of Caution

Don't make the mistake of wasting a lot of valuable energy copying down what you're reading. Your initial reading should help you become familiar with your topic. You will begin to see different possibilities within your topic. Later you can choose what interests you most.

Until you have selected your specific question you may want to use note cards (3" x 5" index cards are handy) to jot down brief notes

that will help you find the information again. Listing the book title and page number should help you do this as well as assist you in writing your bibliography later.

Using notecards instead of copying everything down can save you a lot of time.

Keep Plugging Along...

Sometimes an idea really excites us. But the more we work on it, the less exciting it becomes. This could be because the idea wasn't that good in the beginning. Most probably, however, the idea may not seem as exciting because it's not "new" anymore. But it's still new to others! We should make an effort to finish it.

Sometimes when we're really working hard on something, trying to make our best efforts, we keep changing or modifying what we're doing. This can be very good. We improve what we're doing and are more satisfied by our efforts. We can, though, spend too much time on one part of the project. We are spinning our wheels, getting nowhere.

It can be difficult to determine whether our reworking of something is a productive or wasted effort. Many people, after some initial planning, work completely through a task before making changes. Then they look carefully at the time they have to work on a project. Changes are made as time allows, and the project is put into final form.

When you read the biographies of famous inventors, you'll find that many had the ability to come up with great ideas. More importantly, they had the capability of being able to work long and hard on their ideas. In spite of the frustrations and failures, they were able to keep working.

There are almost always roadblocks and problems. If you've avoided letting all your work go until the last minute, you can most probably handle these.

Chapter 4

Library Skills and Activities

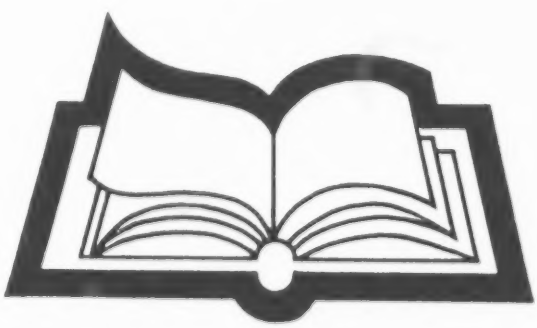
In this chapter you will find:

How your students can learn about libraries and acquire library skills **by using them** in a series of high interest activities.

Activities adaptable to the classroom, school or public library.

How can teachers -- with limited budgets and resources-- help their students acquire the skills they'll use in the library.

Resources for teaching the "basics" of discovery to our students.



Book Swaps: **Introducing Children to Books - Finding Ways to Respond**

Object of the Game: To introduce children to a wide variety of non-fiction books in a short amount of time. To involve them in relating to the information they discover in the books. To encourage them to respond verbally to their peers about what they learned.

For Classroom or Library Implementation

Preparation for Library Implementation: Discuss your plan with the librarian in advance of the visit. Points to consider include whether or not the children will be borrowing books to take home after the activity, and if the librarian prefers the students to replace the books on the shelves.

Preparation for Classroom Implementation: The teachers selects a variety of non-fiction books (picture books are effective even in upper grades), making sure there will be at least one book for each student in the group. By using both the school library and the public library, teachers will have more selection and better success in being able to borrow a large number of books.

NOTE; Non-fiction books are labeled with their classification number on the spine of the book. When shelved in order by that number, the books will be grouped by subject. Choosing books from each of the broad number areas (100's, 200's, 300's, etc.) will give a wonderfully eclectic assortment of human knowledge from psychology to history.

INTRODUCTION; The teacher finds two visual aids or demonstrations to pique the students interest in unusual facts or occurences. The key phrase is "I discovered that...."

Example: The teachers asks a student to hold the end of a piece of string (previously cut to a length of 27 feet) while another student holds the other end stretched over the heads of the seated students. Students are asked what the length of string represents. Responses will vary. Allow some guesses, then explain that "I discovered that.... this is the approximate length of one of the longest constrictor snake ever found."

Example: The teacher explains that "I discovered an unusual tribe of people whose diet includes bird embryos, baked ground seeds, and pig meat." Students are asked if they would be willing to eat with that tribe. In fact, the teacher just happens to have made up samples for any brave student to taste. Any takers? The teacher then lifts the cover from a previously prepared dish to reveal ..... fried egg, toast, and bacon.

Example: Or use any one of many science demonstrations found in books such as Bet You Can't by Cobb.

BOOK SWAP;

1) Students are invited to choose a book that looks interesting to them.

2) They are to return to their seats with the book without opening it.

3) At the teacher's signal, students will open the books and spend 1 minute looking through the book.

4) At the end of the 1 minute browsing time, students will be invited to share what they discovered after looking through the book.

5) Students are asked to share in the same way as the teacher modeled ("I discovered that.....") One sentence or two is sufficient The idea is to keep the sharing moving quickly.

6) Reluctant students may simply state "I discovered that I really liked the colors of the ocean in the pictures."

7) The students then have 15 seconds to swap books with someone else in the room.

In the same pattern as before, students have 1 minute to browse through the book to discover one thing they can share.

8) Ask the students to pair off. One student will have 30 seconds to share what he discovered in the book, the partner then has 30 seconds to share the same way.

9) Repeat with students sharing with each other.

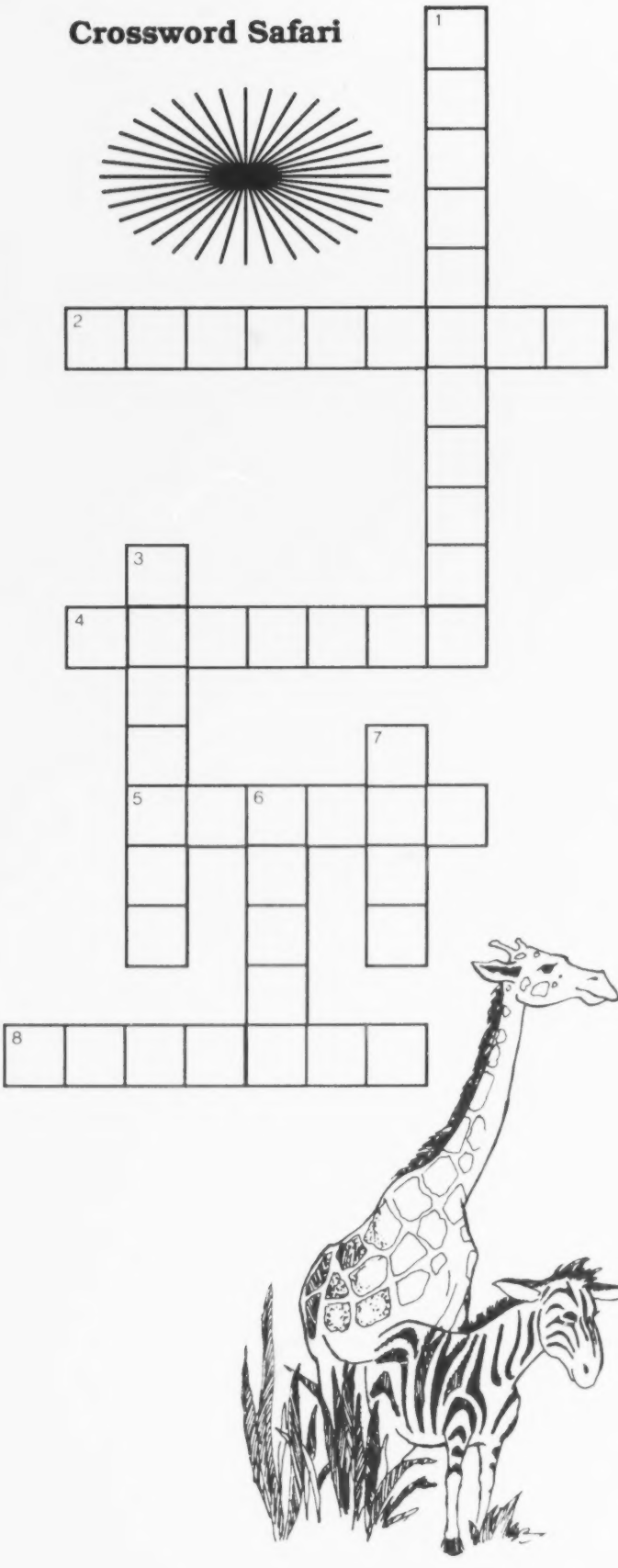
** *Keep the action moving without pressure. It is essential that the atmosphere be one of shared enjoyment and the fun of discovery.*

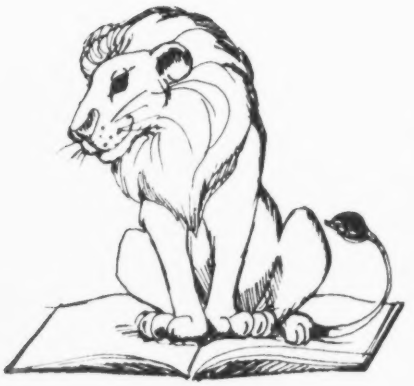
Depending upon the interest span of the class, this activity can be continued for 15 to 20 minutes. Each student will have an opportunity to browse through a wide variety of books in a short period of time.

FOLLOW-UP ACTIVITIES;

- Students can proceed to select books for further reading
- Students can prepare and present interesting facts using visual aids. Older students can pursue the topic using several sources, presenting their discoveries in creative ways (see presentation sections of this book)
- Students can select **fiction** picture books in the same way.

Crossword Safari





Across

2. A trained person who works in the library. This person answers questions and helps people find the books they need.

4. A story that is made up or is not true.

5. A person who writes a story, a book, a play or a poem.

8. What the book is about.

Down

1. A true book or a book about real things.

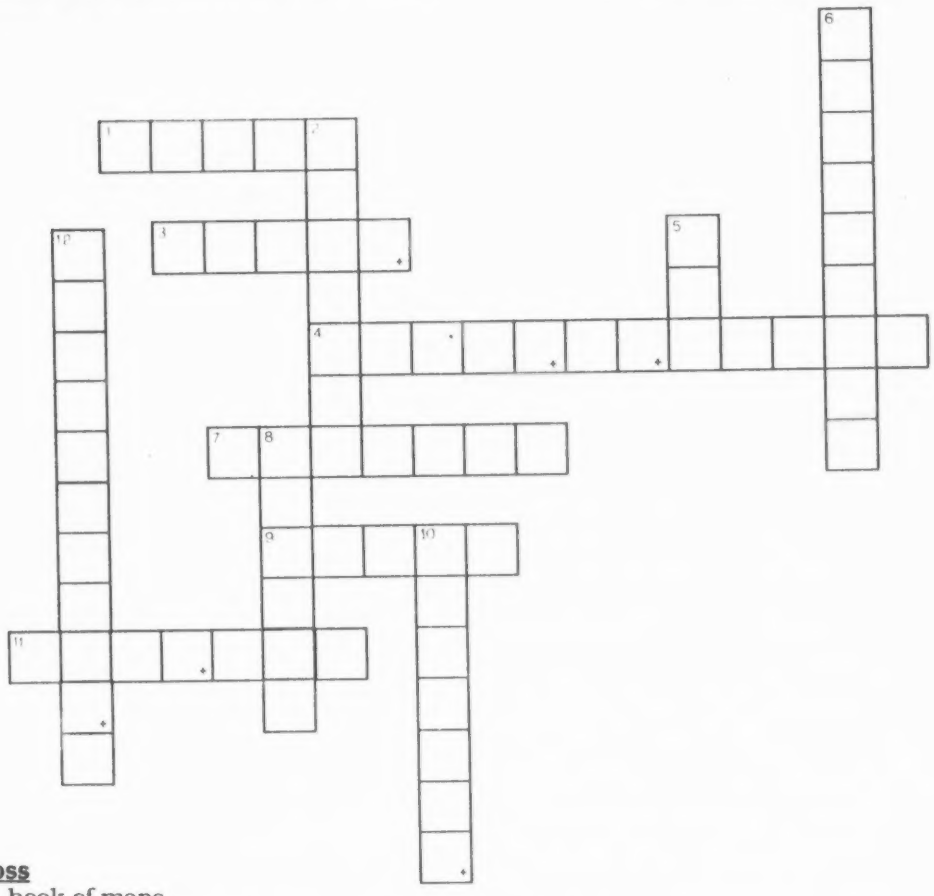
3. A place where many books, records, tapes, newspapers and magazines are kept for people to borrow.

6. The name of the book, story, poem, play or song.

7. A group of pages covered with words and sometimes pictures. The pages are held together with thread and glue.

Crossword Critters

After you are finished with the crossword puzzle, list the letters in the boxes marked +. Unscramble the letters to discover the mysterious "critter" hidden in the puzzle.



Across

1. A book of maps
3. A round ball-like object with a map of the earth on it
4. A book or set of books giving information on all kinds of things. The articles about the things are in alphabetical order.
7. A list of books that the library owns, kept in order by author, title, and subject. The ____of books may be on cards kept in drawers, in book form on paper, on microfilm or in a computer
9. The name of a book, story, poem, play or song
11. A story that is made up or is not true or is make-believe

Down

2. What the book is about
5. A picture or diagram that shows where places are located
6. A trained person who works in the library and helps people find books and anwers their questions
8. A person who writes a story, a book, a play or a poem
10. A place where many books, records, cassettes, magazines, newspapers and other things are kept for people to borrow to use at home or in the building.
12. A true story or book about real things

Bonus "Critter' word ___ ___ ___ ___ ___ ___ ***Write the "+" letters here. Unscramble the letters to find out the mystery 'critter' name.***

___ ___ ___ ___ ___ ___ ***Hint: This is a wild animal that lives in Ventura County . It is intelligent, cunning, and considered a pest by local ranchers. It has a Spanish name.***

Classroom Resources for

Developing Reference Skills

While it may be difficult to run out and purchase all the reference books our students need we can build a "reference collection" in our room which allows our students to practice their research skills in very meaningful contexts.

"Playing" with the following will allow our students to practice locating information in a wide variety of formats. While not exhaustive, the following suggestions may help you think of others for your students:

Catalogs - Merchandise (Sears, Penneys, etc.) - The "Controlled Vocabulary" used in the index (i.e. "Swimming Pool" versus "Pool Accessories") provides valuable practice.

•Works well with math (calculator) activities. "You have exactly $1000 to spend...." "You have just bought a one bedroom cabin. You have $5,000 to completely furnish it. Decide what you'll buy ." (This would be a great group activity. You could also have them figure the sales tax and shipping costs.)

•Students can practice reading size charts, shipping information, adding weights, figuring tax, etc.

Directories - Mall, Museum and Telephone Directories. The Yellow Pages, in particular, are a "Gold Mine" for a variety of problem solving activities.

•"The pipes under your sink burst. Who would you call for help?"

•"You want to hire a clown for a birthday party. How much will one cost?" -- (For problems like this last one students would need to know to use the Yellow Pages Index which would inform them to look for "clowns" under the heading "entertainers".)

• In the white pages students could practice map reading skills comparing a county map to a ZIP code map to determine a given city's ZIP code. Students could also use the table of contents for the white pages of phone books to locate various information.

Atlases/Maps - (Map, Legend, Charts, Measuring)- Most classrooms seem to have at least several atlases, enough for a center. (Current social studies texts seem to now have much improved map sections.)

•Ask questions such as "List 15 facts about Mexico that you find from just the maps (population, rainfall, land forms, etc.) in our textbook (or atlas)." [Note this task would be given after you would have first worked the class through another country.]

•Math activities involving scale ,etc. are fun also: "You will be traveling to the 4 most populous cities in Mexico, starting and ending at the most populous city. How far will you travel? What bodies of water will you be near? If you are traveling in March what kind of clothing would you pack? What kinds of land will you see?

•Highly recommended **Student Atlas of California**[1]

Almanac (Index, Charts, Tables, etc.) lends itself to very intriguing scavenger hunts or fact finding activities. You need only two almanacs to start a center. They need not be current.

• I've found it far more productive to give just a few questions and to repeat the task on other days than to give a long list. After several practices my students are more skilled at using both an almanac and an index.

• I usually buy a new almanac every other year. (They're frequently offered as Book Club -- Arrow, Lucky, etc.-- dividends)

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[1]Oliver, Rice D., **Student Atlas of California.** R.C. Law & Co., Inc., Fullerton 1988 ISBN 0-936778-98-9

• I've worked through graphing units beginning with simple bar graphs, etc. and leading to the children polling each other, charting and then graphing their information. These graphs could then be compiled and indexed into a "Classroom Almanac."[1]

•Highly recommended: **The Second Kids World Almanac**[2]

Guinness Book of World Records[3] - I use this resource -- which some students find fascinating-- much like the almanac. It allows students to locate needed information in the index and then share it with the class.

Encyclopedia - Students need to be first taught how to use the cross references and the index. They can practice reading the graphs and tables. When they begin to master these skills, the encyclopedia is a great place for independent practice.

Also, the encyclopedia is a great source for both teaching and practicing outlining and note-taking skills.

• The final chapter contains formats the students could use for sharing their encyclopedia research.

• See "An Approach to Report Writing" and "Report Writing Skills" for note taking and writing strategies which can be used with an encyclopedia.

• Also see "Research CAN be Exciting" for strategies to incorporate critical thinking into encyclopedia tasks.

Menus - Menus provide interesting possibilities for math activities (solving and creating math word problems), using a calculator (addition, figuring tax and tip, figuring change, etc.) as well as for locating the needed information.

• Have students create menu problems for others to solve. (Of course they'll have to supply the correct answer.)

Travel Books (Auto Club, etc.) - These are great to use in conjunction with an atlas. Since the biggest change from year to year is in the room rates,older issues work quite well. Parents seem more than willing to donate old copies.

• See the vacationing in a state/city/country activity.

Bus Schedule - Great for reading a table. I would make up 5-7 questions to put in a center. Students at the center would, after answering these questions, use them as a model to make up their own questions. Student questions would be selected to be used if I repeated the activity. (Note: to introduce this activity I would make a transparency and teach an all group lesson. The amount of information on a bus or train schedule can seem overwhelming to students. They will need to be "walked" through this.)

Dictionary- A neat classroom activity is to create a classroom Slang Dictionary[4]. This could include words the students use (i.e. bad, fox, rad, awesome, hot, nerd, etc.) or slang words their parents used (i.e. groovy, far-out, bummer, boss, crash, downer, bummed out, truckin', chick, etc.) Publish it and add it to the class and school library.

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[1]Donovan, Melissa, **Research Challenges**, Good Apple, Inc., Carthage , Il , 1985 ISBN 0-86653-271-4 - Contains a section (pages 80-87) working through "Making Your Own School Almanac"

[2]McLoone-Basta, Margo and Alice Siegel and the Editors of *The World Almanac*, **The Second Kids World Almanac**, New York 1987 ISBN 0-88687-317-7 (An excellent first almanac which can be continue to be used, along with a regular almanac, for upper-graders.)

[3]Russell, Alan,editor, **Guinness Book of World Records**, Bantam Books, New York, 1988 ISBN 0-553-27066-4

[4]Partridge, Eric, **Dictionary of Slang and Unconventional English**, (Library call number R427.09). (A teacher resource you may wish to share with your students)

• Play a version of "To Tell the Truth" in which the "audience" tries to guess the real meaning of a word. [Class members would have previously invented real-sounding "false definitions " (including using them in a sentence). They would then read these false definition and the real definition. Contestants -- or the balance of the class -- would vote for the definition they thought correct.] Creating the definitions is a great group activity.

Thesaurus - Students don't seem to naturally gravitate to this very useful writing tool. I sometimes have groups "play" with the thesaurus by substituting words to liven up a dull piece of writing. Skills lessons which directly impact the students' own writing have resulted in increased thesaurus use.

Newspapers - The newspaper is an excellent source for activities in **all** areas of the curriculum. During "Newspapers in Education Week " (N.I.E.W.) in February many teachers use the newspaper as their only "book" for a day or more.

•Students, of course, can bring in old newspapers. You can make arrangements with local newspapers to pick up class sets for free or for a modest cost.

Some newspapers will also allow you to pick up a class set of 1 day-old newspapers.

•Additionally, many newspapers have people to work with teachers providing ideas, resources, etc. Check locally for additional information.

(See the newspaper activities located later in this chapter. Also see the "Wall Newspaper" in the index.)

Magazines - It's great to have an assortment of magazines so the students can cut out the pictures. You would also want to have some available if you opted to use the advertising techniques assignment in this book.

•I also keep a separate stack of children's magazines (Ranger Rick, 3-2-1 Contact, Penny Power, Highlights for Children, Plays, National Geographic World, etc.) for students to browse through. I'll occasionally ask the group looking through the magazines to share (sometimes orally, sometimes written) 3 or 4 interesting bits of information.

(See the **BOOK SWAP** and "Advertising Techniques" in the Index)

THE BIG FIVE - Specialty Reference Books

There are wild and wonderful books that use the standard formats (almanacs, dictionaries, encyclopedias, directories, and atlases) to give children an introduction to another world of research possibilities.

ALMANACS

Chase's Annual Events: Special Days, Weeks and Months. William D. Chase (published annually - Contemp. $24.95 1987 ISBN 0-8092-4667-8)
Famous birthdays, national holidays, wild and wacky celebrations from the serious to the eccentric. Arranged by date, published annually. Good purchase for 4-6th grade classrooms.

Guiness Book of World Records. Norris McWhirter (published annually - Bantam $4.95 paperback 1988 ISBN 0-553-26408-7)
Best seller devoted to the best, the least, the largest, the smallest, the serious and the sensational.

World Almanac and Book of Facts Ed. by Mark S. Hoffman (published annually - Pharos $5.95 paperback ISBN 0-345-33740-9)
Collections of tidbits of information about a wide range of human culture. Excellent starting place for information treasure hunts. Published annually.

Ventura County and Coast Almanac Ann Snider & D. Snider (Nancy S. Cloutier, Gold Coast Publication Ventura Ca. 1988)
Local information about Ventura County. City government, climate, historical data, schools, and more. No index.

DICTIONARIES and THESAURI

The Misspeller's Dictionary Ed. by New World Dictionary Editors (Simon & Schuster $3.95 paperback ISBN 0-671-46864-2)
Designed for people who spell the way they hear. The mispelling is in red, the correct spelling is in black.

In Other Words: a Junior Thesaurus. Harriet Wittels and Joan Greisman. (Western Publishing Co., 1985)

There is a word more appropriate to use than the one you have on the tip of your tongue. Synonyms, antonyms and use of words in context.

Comparisons. Diagram Group (St. Martin's Press 1980 $15.00 ISBN 0-312-15484-4)
Full page charts and diagrams comparing sizes of animals, speed of vehicles, and many other items . Excellent visual tools in this unusual thesaurus.

ENCYCLOPEDIAS

How Things Work. (National Geographic Society $6.95 ISBN 0-87044-425)
Intriguing inventions are described with clear illustrations.

Rock Stars. Timothy White. (Rolling Stone Magazine, 1984 ISBN 0-941434-50-8)
Biographies of musicians . Illustrated.

DIRECTORIES

The New Address Book: How to Reach Anyone Who's Anyone. Michael Levine. (Putnam 1986 $7.95 paperback ISBN 0-399-51287-X)

ATLASES

Rand McNally Goode's World Atlas. Edward Epenshade Jr. (Rand Pub. 1986 ed. $22.95 ISBN 0-528-83127-5)
One of the best children's atlases fn print. Includes thematic maps, city maps, and beautiful relief maps.

Library Adventures

Skills and Activities

1. **Alphabetical order** - Have students tell or write the alphabet letters that follow :

lm--- pq--- uv--- cd--- hi---

• Have one student pick a letter and the second student gives the next letter in the alphabet.

2. **Alphabetizing Words** - Scramble the following lists and have students put the words in order.

1.	2.	3.
ark	sail	ape
deal	sell	appear
place	snake	apple
road	space	attack
voice	stare	attend

• Make additional lists (as above where words are to be alphabetized by first, second, or third letter) or, better yet, have your students make up the lists for you to use.

3. **Fiction or Non-Fiction** - have your students classify the following as fiction or non-fiction...

a book about the lives of inventors.....nf
a book of amazing facts about snakes...nf
a story about a magic dinosaur...f
a book about the cities in Mexico...nf

• Bring a stack of books for students to separate into fiction or non-fiction.
• Have your students make their own lists (from favorite titles or during a library visit) for other students to separate. Students might also make a list of invented titles for others to separate.

4. **Decimal order** (at appropriate grade level)

Have your students put the following in numerical order:

376.6	605.58	605.5
215.9	215.93	712.2
216	333.3	

Library Discoveries

These could be done as a group activity and/or for interested students.

Look at the large library dictionary.
Find 3 words that come from Greek words originally.

Choose an atlas and then use the INDEX to find a map with your state on it. What page is it on?

Browse through the reference section of your library. List at least 3 references you have never used that look INTERESTING.

What are 3 things that any ATLAS can tell you about India?

Find an almanac in the reference section. Write down three interesting facts from the almanac.

Find a magazine title for someone who
surfs
likes to sew
is planning a trip
List a magazine title you like.

Who wrote the book named Island of the Blue Dolphin, about an Indian girl in early California?

How many books about Abraham Lincoln are there in the catalog of books?

You meet an interesting person who says she is an expert in LAPIDARY arts.
Find out what on earth she does?

You know the author wrote **Little House On the Prairie** and her last name is Wilder.
- What is her full name - correctly spelled?
- List 2 other books she wrote.

You really liked the book **A Wrinkle In Time**, but you forgot who wrote it. Check the catalog of books and get the author's name. How many books by the author does the library have?

You need a book QUICKLY on how to fix a leaky faucet. Would you use a title, subject, or author card? Try to find a book...FAST!!

Find a storybook in your library to read to younger kids...
- Prepare it...
- Practice...
- Plan some good questions
- Present it!

Find a book on how to recycle scraps & junk. Name the book. List the topics you looked under. How about recycling something?

Who was Langston Hughes and for what was he famous?

Find and name 3 countries that touch the Tropic of Capricorn. What references helped you the most?

When and where did the game of football originate?

Which city has the largest population...NEW YORK or LONDON?

Find a book about ROCKS and find out what metamorphic means.

Who was the 10th president of the USA? When did he serve?

Find the Dewey Decimal numbers of 3 books about SNAKES. List the numbers. What do you notice? Try to find the books on the shelves.

- Find books with Dewey Decimal numbers in the six hundreds.
    - What subjects do they cover?
    - Give a few general topics.
    - Do the same with the seven, eight, and nine hundreds.

Take a look at the books on the shelves with the Dewey Decimal number 398. How are they alike? How are they different?

Funny Food Search

1. Find the author of the book How to Eat Fried Worms.

2. What kinds of books are found in 641.5 (or nearby)?

3. Look up "Ice Cream" in the encyclopedia and write one interesting fact about how it's made or how it's eaten.

4. Choose one of these "yummy" authors and illustrators and write the title of a book they have written or illustrated.

Oliver **Butterworth**	Daniel **Pinkwater**
Molly **Cone**	Betty **Baker**
Eve **Rice**	Ruth **Chew**
Vicki **Cobb**	David **Cook**
Helen **Fish**	Margot **Apple**

The Great Animal Hunt

1. What is the call number of a book about CATS?_____

2. Who is the author of Charlotte's Web?

3. Find a picture book with an animal in it. Look on the first pages and find the name of the illustrator (artist). Write the title of the book, and the name of the illustrator.

4. How old were you when this book was published?

In Search of the Strange and Unexplained

1. In which ocean is the Bermuda Triangle?

2. What is the call number for a book about Amelia Earhart?

3. Look on the shelves by that number. What is the subject of the other books on the shelf? Books about planes or books about other famous people?

4. Write the title of a book by Isaac Asimov.

5. Choose **one** of these titles and find the author's name. Write the author's name next to the title.
The Boy Who Saw Bigfoot
The Mysterious Tadpole
The Baby Uggs are Hatching

Music - Drama - Art

1) Which subject heading works best to locate books about Rock Music?

2). List a book written by Shirley Glubok about art.

3. Use the magazine index to find an article about a movie you want to see.

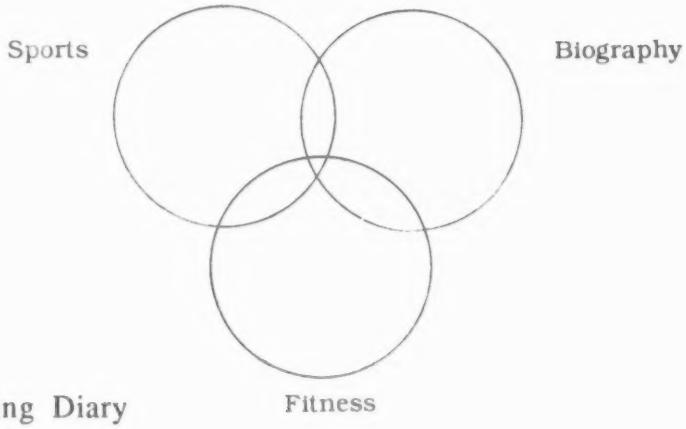
4. Find the birthdate of Steven Spielberg and list three of the movies he directed.

6. Find the name of a magazine that specializes in music, art, or drama and write the title of the magazine.

7. What kind of books are shelved under 745.5?

Independent Activities

Have your students sort the titles of a given list of books into a Venn diagram by subjects:



Titles:
The Babe Ruth Story
Aerobics and You
Mary Decker Slaney - A Training Diary
Men and Women of the Olympics
Ronald Reagan
A History of Tennis
Are You in Shape?

Brainstorm where you might look to find a specific bit of information or a specific topic. How many subject listings might it have in the CD ROM book catalog? Students can experiment with different subject headings to see if the book The Babe Ruth Story is listed under Biography, Baseball, Sports or something else.

More information is given on the use of Venn diagrams in another section of this book. See index for page number.

Which Source?

Atlas Newspaper Magazine Dictionary
Encyclopedia Almanac Non-Fiction Book

Use the sources listed above to fill in the blanks below. In some cases more than one answer is possible. (Challenge: when would you use one rather than another - if you can find the information in both sources)

1. Biography of a tennis player who just won Wimbledon
2. The rainfall in California for last year.
3. The three largest cities on the west coast of Africa
4. Current information about aerobics and diet
5. Detailed information about the habits of rattlesnakes
6. The titles of Academy Award winning movies for the last year
7. The activities of the President yesterday
8. Current maps of a country you are planning to visit on vacation
9. Information about the inventions of Thomas A. Edison
10. The early history of baseball
11. The derivation of the word "sonar"
12. The final score in yesterday's Dodger game
13. The current population of the People's Republic of China
14. Weather conditions, yesterday, in Salt Lake City
15. When tape recorders were invented
16. What "precipitation" is

From Today's Libraries: a Resource Guide for Teachers

Newspaper Tasks

Clip from the newspaper and mount on colored paper one sample of each of the following parts of a newspaper. Label each clipping.

Special column	Sports story	Display ad
Letter to the editor	Local news story	State news story
Foreign news story	National news story	Editorial
Masthead	Political cartoon	Index
By-line	Dateline	Want ad

Clip the **lead** paragraph of two news stories. Mount these on colored paper. Below each clipping list the five W's. Beside each of them write the answer as you find it in the paragraph.

In newspaper offices **headlines** are usually written after the reporter has turned in his story. Writers of headlines try to follow the rules listed below. Clip examples of headlines from the newspaper to illustrate each of the rules and mount these on colored paper. Label each one.

- Tell the most important point in the story.
- Use exact names and figures wherever possible.
- Express complete thoughts. A subject and some form of a verb are usually used. However, one of them may be left out if the meaning is clear.
- Use active verbs as often as possible.
- Leave out unnecessary words.
- Leave out the punctuation mark at the end.

Clip a **political cartoon** from the newspaper and mount it on colored paper. Answer the following questions under it:

- What do the various symbols stand for?
- What opinions does the cartoon suggest?
- Are the opinions suggested in this cartoon fair? Do you agree with them?

Clip a **news article** or an **editorial** from a newspaper and mount it on colored paper. Create a cartoon illustrating your viewpoint on the article and mount this on the same piece of colored paper.

Clip a **photograph** from the newspaper and mount on colored paper. Answer the following questions:

- Does the photograph tell something worth knowing?
- Does the photograph give you fact or opinion? Explain
- Does the photograph give information or understanding that could not be given so well in words? Explain.

Newspaper Scavenger Hunt

Find the following items in the newspaper, cut them out and paste them on a sheet of paper.

A picture of something bigger than you.
A number between 1 and 20.
What letter comes before M?
Something that moves by a motor.
What is on T.V. at 7:00 P.M.?
A picture of a sport.
A form of transportation.
A compound word.
An ad for a movie you would like to see.
A picture of someone about the same age as you.
Your favorite comic strip character.
A food that is good for you.
A capital and lower case W.A happy face.
A money number.
Someone who is angry or sad.
A puzzle.

This can be done together as a class. The teacher reads an item and each child cuts and pastes. This can also be done in competitive groups if students are able to read. It can also be done for a notebook or as a contract for more advanced students.

The North American Hognose Snake sometimes plays dead when threatened by an enemy. The illustration at the left above shows the hognose in a natural position. When playing dead, the snake rolls over on its back and hangs out its tongue, *right*.

One of the Largest Snakes is the anaconda of South America. It has a stout body and may grow up to 30 feet (9 meters) long. Only the reticulate python of Asia rivals it in size.

SNAKE

SNAKE is a backboned animal with a long, legless body covered by dry scales. Snakes have many unusual body features and fascinating ways of life. To move about on land, a snake usually slides on its belly. Many snakes have such a flexible body that they can coil into a ball. The eyes of a snake are covered by clear scales instead of movable eyelids. As a result, its eyes are always open. Snakes have a narrow, forked tongue, which they repeatedly flick out. They use the tongue to bring odors to a special sense organ in the mouth. In this way, they can follow the scent trails of their prey.

Snakes belong to a group of animals called *reptiles*. Reptiles also include alligators, crocodiles, lizards, and turtles. Like other reptiles, snakes can maintain a fairly steady body temperature by external means. For example, they raise their body temperature by lying in the sun. In contrast, many other animals have internal mechanisms that regulate their body temperature.

Donald W. Tinkle, the contributor of this article, is Professor of Zoology and Director of the Museum of Zoology at the University of Michigan.

The Bodies of Snakes

Body Shape. Snakes vary greatly in body shape. For example, some snakes have a stout body. Certain tree snakes, on the other hand, have an extremely thin, long body that resembles a vine. The bodies of sea snakes are flattened from side to side.

The males and females of most species of snakes do not differ greatly in body shape and appearance. However, among some species, the females are larger than the males. In some other species, the males are larger. One species in which the males and females differ greatly in appearance is the langaha of Madagascar.

Adapted from The World Book Encyclopedia. Copyright 1987 World Book, Inc.
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Interesting Facts About Snakes

One of the Smallest Snakes is the Braminy blind snake, which lives in the tropics and grows only 6 inches (15 centimeters) long. It has tiny eyes that are covered by head scales.

An African Gaboon Viper in a zoo once fasted for 2½ years. Snakes in zoos sometimes do not eat for 6 months to 3 years.

Gaboon Viper

The Fastest Snake is probably the black mamba of Africa. It was timed moving at the speed of 7 miles (11 kilometers) per hour over a short distance.

Black Mamba

The African Ball Python protects itself from enemies by coiling into a ball with its head in the middle. Many other snakes also use this defense.

Ball Python

Green Tree Pythons may be yellow or brown when hatched. Snakes of both colors may hatch from the same batch of eggs. They turn green as they grow older. Green tree pythons live in New Guinea.

Green Tree Pythons

The Ringhals, or spitting cobra, of Africa can squirt venom 6 to 8 feet (1.8 to 2.4 meters). The snake aims for the eyes of its enemy. The venom causes a painful, burning sensation and can produce blindness.

Ringhals

World Book illustration by Alex Ebel

Sunbeam Snakes (Xenopeltidae) consist of one species. The snakes live in southeastern Asia. They have highly polished scales, which sparkle in the sunlight. They usually stay under logs or stones or in burrows during the day and move about at night.

Elephant Trunk Snakes (Acrochordidae), also called wart snakes, consist of two species. They have a stout body and wrinkled skin. These snakes grow up to 8 feet (2.4 meters) long and are widely hunted for their leather-like skin. They live in the rivers and coastal waters of southern Asia, northern Australia, and the South Pacific islands.

The Importance of Snakes

The main value of snakes is that they form part of the environment and help preserve the balance of nature (see BALANCE OF NATURE). But people also gain economic benefits from snakes. The animals aid farmers by preying on such pests as mice and rats. In some countries, especially China and Japan, people eat the meat of snakes. The skin of boas, elephant trunk snakes, and pythons is used to make such items as belts and handbags. People also sell snakes as pets.

Snake venom has several uses in medicine and biological research. *Antivenin,* which is used to treat snakebite, is prepared from the blood serum of horses that have been injected with venom. Certain pain-killing drugs are prepared from neurotoxins in venom. Researchers use the powerful enzymes in venom to break down complex proteins for biochemical studies.

In general, snakes are abundant in most parts of the world. But human beings have caused a decline in the numbers of some species, partly through overhunting and by needlessly killing them. People also destroy the places where snakes live by clearing land for farms, houses, and industries. Human activities threaten the survival of a few species, including the Indian python, the Jamaica boa, and the San Francisco garter snake. In the United States, laws prohibit people from buying, selling, or killing endangered species.

Scientific Classification. Snakes belong to the order Squamata in the class Reptilia. They form the suborder Serpentes.

DONALD W. TINKLE

Related Articles in WORLD BOOK include:

KINDS OF SNAKES

Adder
Anaconda
Asp
Blacksnake
Boa Constrictor
Bushmaster
Cobra
Copperhead
Coral Snake
Fer-de-Lance
Garter Snake
King Snake
Mamba
Milk Snake
Python
Rattlesnake
Viper
Water Moccasin

OTHER RELATED ARTICLES

Herpetology
Molting
Reptile
Snake Charming
Snakebite

Outline

I. **The Bodies of Snakes**
   A. Body Shape
   B. Scales and Color
   C. Skeleton
   D. Muscles
   E. Internal Organs
   F. Sense Organs
   G. Fangs and Venom Glands
II. **Ways of Life Among Snakes**
   A. Methods of Movement
   B. Reproduction
   C. Regulation of Body Temperature
   D. Feeding Habits
   E. Protection Against Enemies
   F. Battles Among Male Snakes
   G. Life Span
III. **Classification of Snakes**
   A. Colubrids
   B. Blind Snakes
   C. Thread Snakes
   D. Boids
   E. Elapids
   F. Sea Snakes
   G. Vipers
   H. Shield-Tailed Snakes
   I. Pipe Snakes
   J. Sunbeam Snakes
   K. Elephant Trunk Snakes
IV. **The Importance of Snakes**

Key Elements

Title of the article

Sub-heading

Author of the article

Interesting Facts Chart

See reference to "Balance of Nature"

Related articles

Outline of article showing sub-headings

The Answer Place

J000 REFERENCE BOOKS
- 032 Guinness Book of World Records

J100 PHILOSOPHY AND PSYCHOLOGY, ASTROLOGY, ESP, BIGFOOT

J200 MYTHOLOGY AND BIBLE STORIES

J300 SOCIAL SCIENCES
- 353 Government
- 369 Scouting
- 383 Stamps
- 391 Costumes
- 398 Folk and Fairy Tales

J400 LANGUAGE AND DICTIONARIES
- 419 Sign Language
- 428 Spanish Language

J500 SCIENCE
- 523 Stars and Planets
- 551 Weather
- 567/568 Dinosaurs
- 580 Flowers and Trees
- 590 Animals

J600 APPLIED SCIENCE
- 612 Human Body
- 629 Cars and Motorcycles
- 629.13 Airplanes and UFO's
- 636 Pets - Horses, Dogs, Cats
- 641 Cooking

J700 FINE ARTS AND RECREATION
- 740 Arts and Crafts
- 780 Music
- 791 Movie Monsters
- 793 Magic, Puppets, and Riddles
- 796 Sports

J800 LITERATURE
- 811 Humorous Poetry
- 817 Jokes

J900 HISTORY
- 910 Geography
- 92-920 Biography*
- 930 Ancient History
- 940 History of Europe
- 950 History of Asia
- 960 History of Africa
- 970 Native Americans
- 973 History of the U. S.
- 979.4 California History

* Biographies can also be found in subject areas. Example: a biography of a famous baseball player could also be found in the shelving area for baseball books (796.32).

Fiction is arranged on the shelves alphabetically by the author's last name.

Remember, always ask your librarian if you need help.

BIBLIOGRAPHY: A list of books or articles on a certain subject.

There are different ways to list materials, but the important rule is to be accurate and list them in the same order each time.

BOOKS

AUTHOR'S NAME (last name, first name)_____
TITLE (Underlined)_____
CITY WHERE THE BOOK IS PUBLISHED _____
PUBLISHER _____
YEAR THE BOOK WAS PUBLISHED_____

example: **Crosby, Alexander L. Tarantulas.**
New York: Walker and Company, 1981.

ENCYCLOPEDIAS

AUTHOR'S NAME IF KNOWN (last name, first name)_____
TITLE OF THE ARTICLE (use quotation marks)_____
TITLE OF THE ENCYCLOPEDIA (underlined)_____
YEAR THE ENCYCLOPEDIA WAS PUBLISHED_____
VOLUME NUMBER_____
PAGE NUMBERS OF ARTICLE_____

example: **Hrbek, George. "Videotape Recorders."**
World Book Encyclopedia. 1987 Volume 20 pages 288-289.

MAGAZINES AND PAMPHLETS

AUTHOR'S NAME IF KNOWN (last name, first name)_____
TITLE OF ARTICLE OR PAMPHLET (use quotation marks)_____
TITLE OF MAGAZINE (underlined)_____
VOLUME _____NUMBER_____DATE_____PAGES USED_____

example: **Toufexis, Anastasia. "The Dirty Seas."**
Time. Volume 132 No. 5. August 1, 1988, pages44-50.

After you have a list of all the sources you used, **put them in alphabetical order** by the first important word in each entry.

Book Catalogs on Computer- The Simple Search

Book catalogs are now available on compact disk computers. The technical term is CD ROM (Compact Disk Read Only Memory). The CD ROMs are **very** easy to use if you follow the instructions on the monitor screen. Let's walk through a typical search. We're looking for **joke books**.

A diagram on the monitor screen invites you to choose one of these functions. You choose **Find by Subject** and press the correct key.

Find by Author	Find by Title
Find by Subject	Find All
Blank key	To word search
Help	Library News

The next screen invites you to type in your subject heading and so you type

Joke Books.

Just like a card catalog, the CD ROM will give you choices of other subject headings that contain more books, and will indicate dead-end subject headings where no books are listed.

Example: Joke Books — 35 books listed
Jokes — **X**

You select "Jokes" just to see what the "x" means and find that the library does not use that as a subject heading but uses "Joke Books" instead.

Back to "**Joke Books**' as a subject heading!

The next screen gives you a list of the 35 books with **Joke Books** as a subject heading. At this point you can see the call number of each book as it compares with the others. They all have similar call numbers so you can quit and use that number to go to the shelves and find a number of joke books shelved together.

Or..... select the book **Ballpoint Bananas: and other jokes for kids.** You will see the complete catalog entry for this book in more detail than you expected. If you are writing a report, note the Author, Title, Publisher, Date and Call Number of the book for your bibliography.

**** Try similar searches using the Find by Author, and Find by Title function keys.**

CD ROM Expert Search Challenge!

Go to one of the public libraries in Ventura County which has the new CD ROM book catalogs. Work by yourself or with a friend. Practice for a few minutes first by using the **Find by Author**, **Find by Title**, **Find by Subject** and **Find by Call #** function keys to see how they work.

You will use the **Find All** function key to conduct this search.
*Hint: Press the "**Help**" function key first to read some important information.*

Do these terms represent author entries, title entries, or subject entries, or more than one? Write "T" for title, "A" for author, and "S" for subject. You may write more than one letter for each term listed below. The term can appear anywhere in the entry to count. Write "0" if no listing appears. On your mark? Get Set! Go!!

Dinosaurs	Ice Cream
Robert James	Jennifer, Hecate, William
James Robert	Charles I
Atlas	Dragon

Use the Word Search key (all) and these terms to locate the book that matches. Write the title, author, or subject that comes up.

wind gone with _____

fried worms eat _____

gardiner fox _____

zombies, werewolves, monsters, mama _____

freckle blume _____

bigfoot boy _____

civil war united _____

SAMPLE ENTRIES FROM

READER'S GUIDE TO PERIODICAL LITERATURE

Foot

Abnormalities

See also
Bunions
Hammertoes

Care and Hygiene

Beauty lab (pedicure) il *Ladies Home J* 103:30 Je '86
Beverly Hills foot "facial". il *Good Housekeeping* 203:122 Jl '86
For feet's sake. il *Curr Health* 2 12:10-11 My '86

Diseases

See also
Athlete's foot (Disease)
Toxic sock syndrome (preventing pitted keratolysis of the foot: work of Rodney S. W. Basler). A. P. Farah. il *Health* 18:12 My '86

Foot-and-mouth disease

Vaccines and vaccination

Protection of cattle against foot-and-mouth disease with a synthetic peptide. R. DiMarchi and others. il *Science* 232:639-41 My 2 '86

Foot Exercises See Exercise

Foote, Reginald., 1923-

I do my best with the recipes at hand. il *Cuisine* 199:201-4 Feb 30 '86

about

Mr. Foote's exciting jam desserts. J. Worthington Fowlfellow. il *Bon Appetit* 203:165-6 Ja 32 '86

TIP: Save yourself time and effort - use the ***microfilm magazine index*** *if available. You only check once for a wide range of magazine issue dates.*

TIP: Teachers of younger students may find it easier to use the ***Children's Magazine Guide*** *which indexes children's magazines and features abridged entries.*

FILES: Hidden Resources in Classrooms and Libraries.

Most libraries and some classrooms have files of resources collected over the years and almost hidden away in cabinets and drawers. Ask the librarian or your teacher what files they have available for you to use. You may be surprised how much time using files will save.

WHY?

1. Materials are brief. Often just a page or two.
2. Up to date information about subjects not found in books will show up in files - examples: political issues, local information about your city and county and even information about unusual pets.

INVESTIGATE YOUR CLASSROOM, SCHOOL LIBRARY OR PUBLIC LIBRARY. SEE HOW MANY FILES YOU CAN FIND. FOR EACH ONE YOU ARE ABLE TO LOCATE, LIST TWO INTERESTING ITEMS YOU FOUND.

Map Files-

Pamphlet Files-

Career Files-

Picture Files-

Local History Files-

Computer Software Files-

Ready Reference Files-

Old Photograph Files -

Looseleaf Binder Files-

Others not listed here-

Teacher Resources for the Best in Children's Fiction and Non-Fiction

j010 **The Bookfinder**
Dreyer, Sharon Spredemann
Annotations about books dealing with issues in the lives of children (k-12)
Issues include divorce, friendship, thumbsucking, losing baby teeth, sexual maturity.
Primarily fiction.

011.62 **Best Books for Children.**
Gillespie, John Thomas
Comprehensive catalog of books in and out of print. Arranged by subject, title and author. Especially strong in non-fiction.

j028.5 **Children's Catalog**
Isaacson, Hillegas, and Yaakov
Recommended basic collection of books for school libraries (k-6). Handy arrangement of subject, author, title, with grade levels indicated. Fiction is annotated in another section. Separate section for "Easy" fiction.

021.7 **Booktalk! 2**
Bodart, Joni
A collection of successful booktalks (selling a class on reading the book) for upper grades. Wonderful to read through silently to get to know new titles.

j028.52 **Adventuring with Books**
White, Mary Lou
Prepared by the Committee on the Elementary Schools Booklist of the Nat'l Council of Teachers of English. Arranged by genre, primarily fiction with annotations.

J372.6 **The Read-Aloud Handbook**
Jim Trelease
Well known advocate of reading aloud to children, the author includes book titles he has found successful

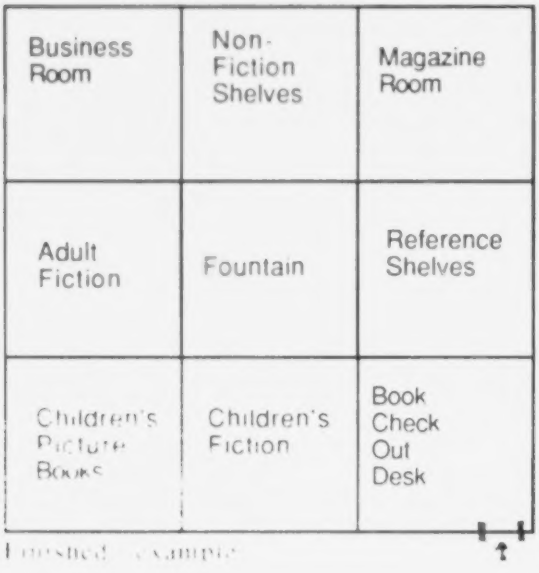
j011.62 **A to Zoo**
Lima, Carolyn W.
One of the very best subject access to children's picture books. Will list books showing character traits like greed, values such as friendship, holiday books, ABC and other concept books, and includes author and title indexes as well.

027.626 **High/Low Handbook**
Libretto, Ellen V.
Annotated books for serving the needs of children (6th grade up) needing high interest, low reading level books.

R028.55 **THIS WAY TO BOOKS**
Bauer, Caroline Feller
Suggested methods for storytelling, programming, booktalks, poetry, games, crafts and book relate exhibits. Excellent source.

Rj808.068 **CELEBRATIONS**
Bauer, Caroline Feller
How to set up a year of wild and wonderful calendar days celebrating reading. Authors and illustrators birthdays, national nothing day, Baseball days...Stories, poems, and good suggestions abound.

Library Floor Plan - An orientation tool



Furnished example

A simple Tic Tac Toe grid is an effective mapping tool for children to orient themselves to their surroundings. Although the example above represents the layout of the Camarillo Library, it can be used by children to diagram their own bedrooms, the classroom, the school library and even more complex floorplans as their experience with mapping increases.

Locate the entry point first (in this case it is near the Book Check Out Desk). Then locate what is in the center of the room (fountain in this diagram). Directional guidance may be left-of-center, right-of-center or north, south, east, west. A list of targeted areas will help with the first project.

* The classroom is good for a starting point. Students may work better in pairs. A long tape measurer may be used by at least one group to confirm the initial draft of the map.

* Emphasis should be on broad areas of floorplan use. It is not necessary to place each desk and potted plant exactly in relationship to the lines of the grid. But learning centers, windows, desks, storage, sinks, chalkboards, etc. are indicated on the grid with concern for their relative placement.

* After practicing with the floorplan of the classroom, it is a good idea to schedule an orientation tour of the school library or public library for the class. Discuss before the visit, the kinds of things the children are interested in finding based on the reason for the visit.

Example: **Primary grades;** After discussing the difference between fiction and non-fiction, the teacher or librarian assists the students in locating some of items on the following list.

Picture book area
Easy Readers (controlled vocabulary for beginning readers)
Fiction picture books
Non-fiction picture books
Children's Magazines (Sesame Street, Ranger Rick's, Humpty Dumpty, and National Geographic World, etc.)
Puppets, toys, games, puzzles
Picture dictionaries, and easy encyclopedias
Information desk
Check-out desk(sometimes the same as the Information desk)
Restrooms, drinking fountain

Example: **Middle and Upper Grades:** As their experience with the library grows, so will their ability to locate and use unusual resource materials and to choose their own recreational reading. Some areas to be mapped are listed below.

Reference books
Magazine and newspaper indexes
Magazines and magazine storage
Newspapers
Picture Files
Pamphlet Files
Microform reader/printers
Microfilm and Microfiche files
Copy Machines
Catalogs of books now are available on Compact Disk ROM (Read Only Memory) computers in most of the public libraries in Ventura County.
Records, book/tape cassettes, music cassettes and compact disk music, video recordings where available, etc.

The Cartography Challenge:

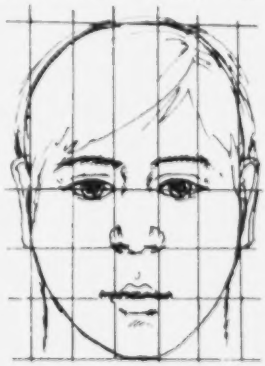
1. Which student or pair of students can correctly locate , on the grid, the greatest number of items from the list drawn up in class?

2. Make paper cutouts of items located in the room. Try to relocate the cutouts on a blank grid to design a new (and better) floorplan. A good math activity for upper grades to apply the concept of "scale model."

3. The same grid can apply to mapping the terrain of a favorite fiction book (Island of the Blue Dolphins, the cabin in Little House in the Big Woods, the barn and yard from Charlotte's Web, and the land of Narnia from The Lion, the Witch and the Wardrobe).

4. Map the "terrain" of a partner's face. Draw an oval and divide it as shown in the diagram below.

one half
one third
two thirds
three thirds



GLOSSARY

Almanac - A book printed every year which has tables of facts and figures and brief information on many subjects.

Atlas - A book of maps.

Author - A person who writes a story, a book, a play or a poem.

Autobiography - The story of a real person's life written by that person.

Biography- The story of a real person's life.

Book - A group of pages. They are covered with words printed by a machine. The pages are held together with thread or glue.

Call Number - Or address of a book, which is shown on the spine of the book and on the left side of the entry in the catalog.

Cassette - A holder with plastic tape for playing or recording sound or film.

Catalog of Books - A list of books that the library owns, in the order of the alphabet, including the author, title and subject. The catalog of books may be on cards in drawers, in book form on paper, on microfilm viewed on a screen, or on a computer.

Computer - An electronic machine which solves problems using information or does other work with that information.

Copy Machine - A machine that takes a picture of something and quickly makes another one almost just like it.

Copyright - The exclusive right to publish or sell a certain book, picture, etc., granted by a government for a certain number of years.

Dewey Decimal System - A system used to organize books, pamphlets, etc. Used in many libraries. Each subject is given a specific number (usually used for non-fiction).

Dictionary - A book that explains what words mean. The words are put in the same order as the alphabet. It also tells how to say and how to spell words.

Encyclopedia - A book or set of books giving information on all kinds of things, with the articles in the order of the alphabet.

Entry - Each listing in the catalog for a specific book by author, title, or subject.

Fiction - A story that is made up or is not true or is make-believe.

Globe - A round ball-like object with a map of the earth on it.

Government Document - A pamphlet, booklet or book printed by a city, state or the U.S. government, containing information.

Index - A list of what is in a book, telling on what pages to find each thing. It is usually put at the end of the book and is arranged in the order of the alphabet.

Librarian - A trained person who works in the library who helps people decide what to read, to find books, and who answers questions.

Library - A place where many books, records, cassettes, magazines, newspapers and other things are kept for people to borrow to use at home or to use in the building.

Magazine - A paper-covered group of pages that has stories by different people, and comes out usually every week or every month.

Map - A picture that shows where places are.

Microfiche - Card or sheet of film on which photographs of the pages of books, magazines, newspapers have been made in order to keep them in a very small space. It can then be seen on a special machine.

Microfilm - Roll of film onto which pages of books, magazines and newspapers have been photographed in order to keep them in a very small space. It can then be seen on a special machine.

Microfiche-Microfilm Reader - A machine used to read information that has been made very small by photographing it onto a sheet or roll of film. The machine enlarges the information with light and mirrors so it can be seen on the screen. A copy can then be made on some machines.

Newspaper - A group of large pages usually folded together that have pictures and stories that tell about things that just happened. It is usually printed every day or at least once a week.

Non-fiction - A true story or book about real things.

Pamphlet - A booklet or small book in paper covers, usually kept in a folder in a filing cabinet.

Periodical - A magazine that appears regularly, like weekly or monthly.

Phonograph - A machine that plays records.

Reader's Guide - An index to magazine or periodical articles which helps to find information that appeared in an article. Very good for finding recent or up-to-date information.

Record - A round, flat object that has sound on it such as music or stories, and is played on a phonograph.

Reference Collection - Books in the library that are kept in a separate place that usually cannot be checked out. These books are used by many people to find the answers to their questions.

Special events - Programs that the library has, such as storytime, films, puppet shows, magic shows, plays, singalongs, book discussions, book clubs, and others.

Study areas - A part of the library set aside for people to work and read quietly and where noise should not be made.

Subject - What the book is about?

Table of Contents - A listing in the front of the book in brief form of what is in the book.

Title - The name of the book, story, poem, play or song.

Typewriter - A machine for writing which reproduces letters similar to printed ones.

Chapter 5

-Writing-

In this chapter you will find:

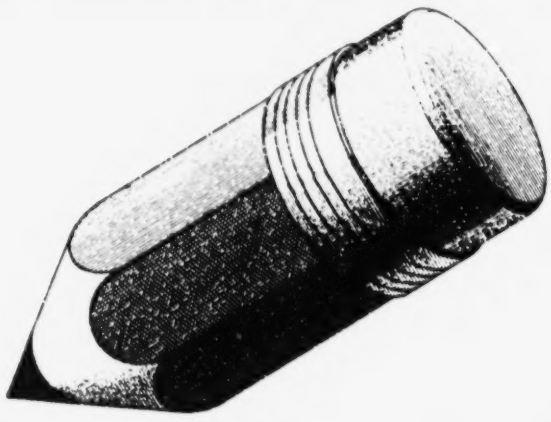
Activities which foster thinking and discovery.

How the use of the research-based writing process enhances learning.

Techniques for use "Quickwrites" and Journals in all areas of the curriculum.

How to work through a systematic "Approach to Report Writing" for grades 2 and up.

An overview of Report writing skills.



The Writing Process

At first the teacher may view the seemingly "magical" claims attributed to the Writing Process -- "your students will spend more time writing and your paper load will decrease" -- with more than just a little bit of skepticism. It definitely goes against all that our experience has taught us. Not only that, but, we're told, they will enjoy writing more than before.

STEPS IN THE WRITING PROCESS

1. **Pre-Writing**	Thinking or percolating stage; gives the writer something to say. Involves any of a variety of approaches (brainstorming, clustering, quick writes, journals, etc.) Both motivate the students to write and encourages thought before the writing.
2. **Writing**	May take a relatively small percentage of time allotted to the whole process.
3. **Sharing-Responding**	Students get feedback (from a peer, a group, a teacher, etc.); constructive criticism.
4. **Revising-Editing**	After seeing their work through the eyes of others, students are ready to revise; revising is more a "rethinking" rather than just a "recopying." Editing is spelling, punctuation, etc.
5. **Skill Building**	Teacher determines (after viewing papers, perhaps quickly) a skill to be taught or reviewed.
6. **Evaluation**	Should be based on the effectiveness of the writing, not just its correctness. Can be done in a variety of ways by the teacher or by the student.
7. **Post-Writing**	Involves sharing the finished writing - posting it, class magazines, books, etc. "Books" may be as simple as placing the class set of writing in a construction paper folder.

COMMENTS ON THE WRITING PROCESS

When all the steps in the writing process are used, students are spending more time on writing skills but are actually doing less papers. The emphasis is quality, not quantity.

Students come to the "Sharing-Responding" step with a certain level of skill which is useful, but we must teach to strengthen them in this area. We do not go necessarily through all the steps of the writing process for each piece of writing.

Collecting, binding (i.e. putting in a folder) class sets of papers and displaying them in the classroom is beneficial because:

1. Students love to read them.
2. Having an "audience" is a great incentive for writing ("my work will be viewed").
3. Fantastic for Open House, Back-to-School Night.

Response groups (4 or so students) take turns reading aloud or reading silently all the papers. They give one another input ("What I liked best about your paper is ..." or "What I would like to hear more about is... "). Following this, I have one person from each group selected to read their paper aloud to the entire class. This:

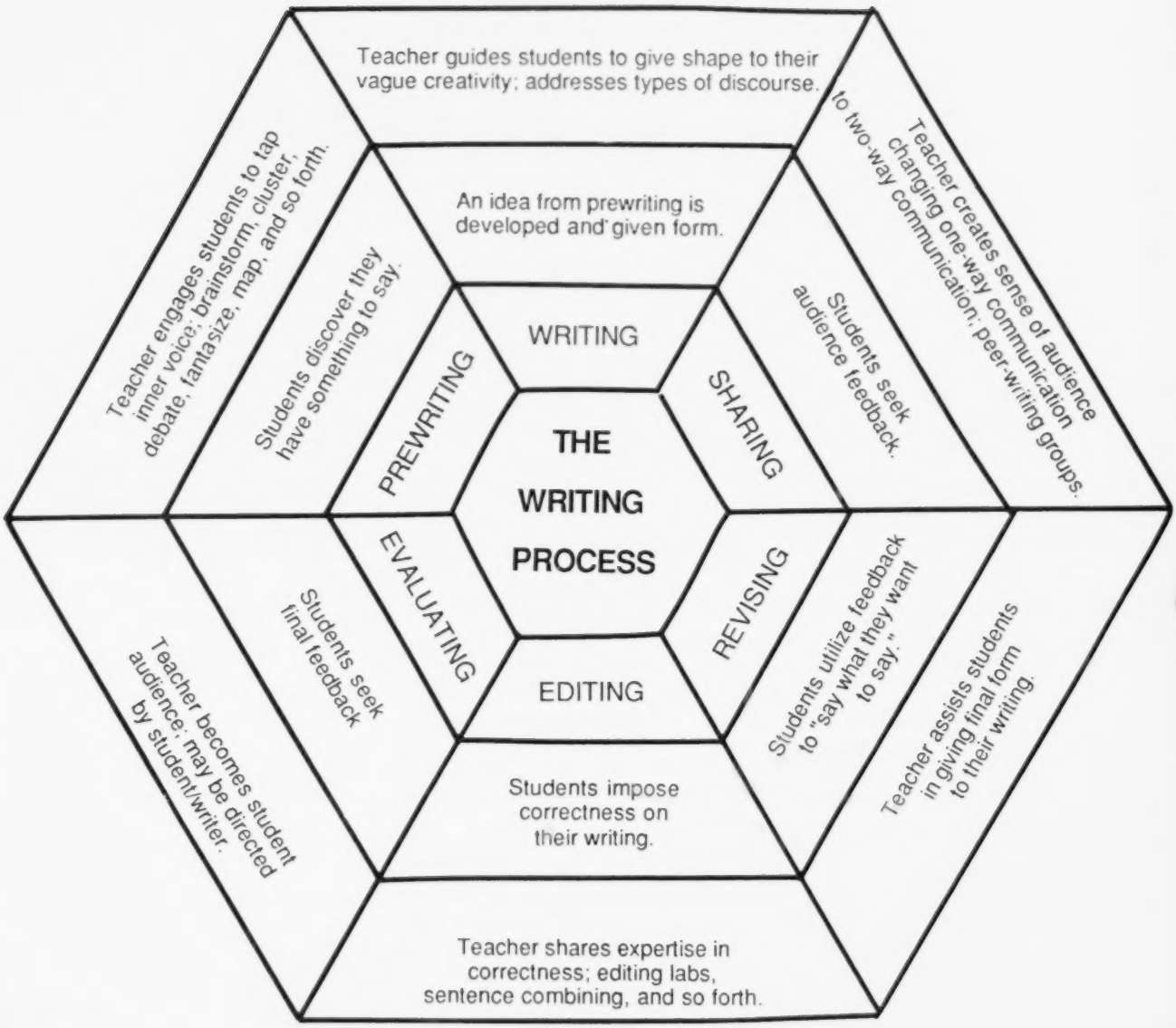
1. Allows the teacher to gain a quick assessment of how things are going.
2. Adds a bit of accountability to the task.
3. Opens all your students to the idea of others which they are free to use on the current or future assignments.
4. Gives students, again, an "audience" for their writing.
5. Usually adds a dynamic 6-8 minutes, or so to the school day.

"Brainstorming" is just writing as many ideas (without comments) on the board and, in this case, using them to initiate the writing process.

"Clustering" -- a very simplified definition -- is brainstorming in which like or connected things are grouped or clustered together.

For many writing tasks (particularly when the emphasis is on the "process" rather than the "product") I have my students work in pairs. Working in pairs:

- Seems to take away the reluctance/fear out of the writing process.
- Produces a better finished product.
- More enjoyment and stay on task.
- Half as many groups for you to visit/work with during the writing.
- Half as many papers to evaluate.
- Built in Sharing- Responding as well as Revising-Editing.


Teacher guides students to give shape to their vague creativity; addresses types of discourse.
Teacher engages students to tap inner voice; brainstorm, cluster, debate, fantasize, map, and so forth.
Students discover they have something to say.
An idea from prewriting is developed and given form.
Teacher creates sense of audience changing one-way communication to two-way communication; peer-writing groups.
Students seek audience feedback.
PREWRITING
WRITING
SHARING
THE WRITING PROCESS
EVALUATING
REVISING
Students seek final feedback
Teacher becomes student audience; may be directed by student/writer.
Students utilize feedback to "say what they want to say."
Teacher assists students in giving final form to their writing.
EDITING
Students impose correctness on their writing.
Teacher shares expertise in correctness; editing labs, sentence combining, and so forth.

Research Findings

Paper-marking has little effect on student performance; yet we are told that students do better if they rewrite marked papers.

The best time for teacher input is during the rough draft.

Ten minutes of good conference time can have more good effect than hours of class time.

Research suggests a close correlation between reading and writing.

Increasing the frequency of writing makes a difference only if it is structured.

There is little relationship between grammar instruction and writing improvement.

Structuring -- giving the opening line, etc. assists students

Writing for a small group (audience other than teacher) improves writing.

Pre-writing experiences (the first steps in a systematic, organized way of thinking) improves the quality of writing.

Sentence combining activities improve writing.

Traditional grammar, structural grammar, transformational grammar seem to have little, if any, effect on writing improvement.

A mixture of criticism and praise with praise dominating has a positive effect on writing improvement.

Use of models, samples has a positive effect on student writing.

Super Strategies

Quickwrites and Double Entry Journals are two of the most powerful strategies I've used with students. (I've personally used them with 3rd through 9th graders.) However, I've found that I've needed to nurture and support my students in using these tools. The results were not outstanding initially. By using their responses as models to build upon, by providing encouraging and positive feedback ("Yes it is difficult, but I think we're beginning to get it....") the students will make these tools their own. And they are powerful. And much of their power comes because they, in effect, help students to ask their own questions and build their own meaning, to relate the literature to their own lives.

Quickwrites

Definition/Possible Student Directions: Quickwriting is a special kind of writing that lets you use the act of writing itself to discover what you already know. It works only if you write without planning and without looking back at what you have already written. Write non-stop, breathlessly, recklessly. Write so fast your fingers feel tired. Write down anything you can think of. If you reach a point where you can't think of anything, write down your last word over and over. Just don't let your pencil stop moving. Write down as many words as you possibly can. Don't worry about spelling, punctuation, or grammar.

Procedure: Students share their quickwrites in response groups of four. One person from each group is selected to read their quickwrite to the entire class. You may use a quickwrite to follow a quickwrite, as in the example below. Or, you may use it for the basis of a class discussion, another group activity, a piece of writing, etc.

The quickwrite process (and it is, most definitely a process that grading would undermine) is like looking at one facet a diamond. Each student shares the particular facet they saw. The sharing process, therefore, helps **each** student of all ability levels to build meaning.

Example: (The example that follows, using "The Birthday Party", was not included to be used with K-6 students but only to help teachers see the value of quickwrites.)

Initially participants are asked to visualize a past birthday. ("Think of surprises, disappointments, hopes, dreams, somebody special, etc.") They are instructed to do a quickwrite. Following the group sharing and class sharing (see **Procedure**, above) participants read "The Birthday Party."

Birthday Party[1]

by Katherine Brush

They were a couple in their late thirties, and they looked unmistakably married. They sat on the banquet opposite us in a little narrow restaurant, having dinner. The man had a round, self-satisfied face, with glasses on it; the woman was fadingly pretty, in a big hat. There was nothing conspicious about them, nothing particularly noticeable, until the end of their meal, when it suddenly became obvious that this was an occasion-in fact, the husband's birthday, and the wife had planned a little surprise for him.

It arrived, in the form of a small but glossy birthday cake, with one pink candle burning in the center. The headwaiter brought it in and placed it before the husband, and meanwhile the violin-and-piano orchestra played "Happy Birthday to You" and the wife beamed with shy pride over her little surprise, and such few people as there were in the restaurant tried to help out with a pattering of applause. It became clear at once that help was needed, and the husband was not pleased. Instead he was hotly embarassed, and indignant at his wife for embarassing him.

You looked at him and you saw this and you thought, "Oh, now don't be like that!" But he was like that, and as soon as the little cake had been deposited on the table, and the orchestra had finished the birthday piece, and the general attention had shifted from the man and woman, I saw him say something to her under his breath--some punishing thing, quick and curt and unkind. I couldn't bear to look then, so I stared at my plate and waited for quite a long time. Not long enough, though. She was still crying when I finally glanced over there again. Crying quietly and heartbrokenly and hopelessly, all to herself, under the gay big brim of her best hat.

After the reading participants do a quickwrite. (The quickwrite directions are simply: "Write your response to this piece"). Initially both my 9th grade students and teachers in workshops have generally been extremely critical of the man in the story. However, sprinkled throughout the room are others who say the wife "should have known her husband better, etc."

Next students are asked to quickwrite the following: "Write a letter to the husband or the wife." The group and class sharing process, above, is again repeated.

Beyond the Literature: Students might then be asked to write on the topic: "Building successful relationships is a very challenging process, etc." (The thought-provoking results from this process and topic have been very satisfying to all involved.)

The response has grown from wanting to "pound on" the man (both teachers and students) to some very mature reflections on the dynamics of relationships.

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[1] Originally published in The New Yorker, XXII, No. 5 (March 16, 1946)

Double Entry Journals (Dialectical Journals)

Definition/Overview: Students fold an 8-1/2 x 11" sheet of paper in half lengthwise. On the left had side of the paper they summarize the piece, quote significant passages, etc. On the right hand side they share their personal response.

Although there is no "one" approach or format for double entry journals all have the reader respond to a piece of literature (or a situation, problem, etc.) in two ways: The reader looks carefully at the literature and the reader shares their reflection. (Double entry journals are a powerful tool in problem solving situations in and out of the classroom.)

Example: When we ask our students to tell us what a certain character was like they give us their opinions. In the double entry journal format we might ask them to look for words, phrases, or actions that show what the character was like. They would record these on the left hand side of the page. On the right hand side they would be recording what these words, phrases, etc. showed about the character. Students would be, essential, drawing and supporting their inferences and conclusions.

Some Advantages of the Double Entry Journal[1]

- **personalizes the reading**
- **integrates reading, thinking, writing, speaking**
- **allows for close reading**
- **engages reader with text**
- **stimulates both hemispheres of brain**
- **leads to discovery**
- **facilitates creative thinking**
- **helps students to appreciate others' point of view**
- **aids critical reading and interpretation of literature**
- **gives students confidence with reading and writing skill**
- **encourages elaboration in writing literary papers**
- **supports collaborative learning**
- **can be adapted to any grade level**
- **can be transferred to any course--across the curriculum**
- **is a terrific study technique**
- **helps students to understand any difficult textbook material**
- **gives students some control over their learning**

---

[1] Edie Sonnenburg

Sample Double Entry Journal Formats

- **Many others are possible**
- **As a response to literature, a science lesson, etc**
- **A report form**
- **One type of Learning Log**

Quotes Sentence, line, phrase, that jumps out at you or sticks in your mind for some reason.	**Response** Why you chose this quote Why did you think it was special? What do you think it means?

Summarize	**Your reaction:** What did you like/ not like. How did you feel? What did or didn't you understand? What interested you the most?

Describe a Character Quotes to show what a like is character	**How I felt (My ideas)** Your reaction to the character. What do you like/not like about them

What I Did (For Science Experiments,Etc.)	**What Happened** Describe what happened and why you think it happened.

Triple Entry Journals...

After you've done the double entry journal for awhile you may want to have your students try one of the following (or your own) triple entry journals.

What I learned	How I felt	What I need to know

Summary	Response	What I think will happen

Passages, phrases or actions that tell what a character is like	How I feel about this character.	What I think will happen to this character.

The following -- a **"Quadruple Entry" Journal** -- is a workable format for intermediate grade students:

Quotes,Phrases that tell about a chatacter.	What these quotes show about the character.	How I feel about this character.	What I think will happen to this character.

Learning Logs

Definition/Possible Student Directions: Write for 5 minutes about the class/lesson we had today: What you learned or relearned, what was boring, interesting, confusing or surprising, what exciting discoveries you made, what your mind drifted to when you couldn't pay attention, what questions you still have -- write about anything you want but write about this class.

- Learning Logs provide excellent feedback for the teacher. They can help us see/pinpoint areas of concern or confusion.
- Validates "doubt" and enables it to be dealt with in a constructive way.
- Can be a process that enables students to discover their own feelings or thoughts

Name _____

Worksheet for Writing Response Groups

To help you focus your responses, fill out this sheet for each paper you respond to. You may not have a response to each prompt, but be as detailed and specific as you can. "I like it" does not help writers to improve...no matter how good it makes them feel.

A. If I had to summarize your paper in one sentence I'd say...

B. A good title for your piece would be....

C. You're good at....

D. The best part(s) of your paper for me were...(Point to specific words, phrases, sentences)

E. I was confused when...

F. I wanted you to say more about....

G. Do you have any examples of...

H. One more thing....

Use the article "Rocky Mountain Goats" (page 113) with the following strategy to help your students successfully master note-taking, organizing and report writing skills.

An Approach to Report Writing

Who?

• An Approach to report writing is an extremely flexible strategy which may easily be adapted for any level reader or writer. I've used it successfully with 2nd and 3rd graders as well as 6th graders and 9th graders.

• All the steps need not be followed. Many groups may need to go through the initial steps several times before going any further. With some groups you may choose to do only the first few steps.

Advantages

• This approach heightens listening skills, provides practice in note-taking, organizing and in shaping both thinking and writing.

• "An Approach to Report Writing:"
  - provides practice in main ideas and summarizing
  - helps avoid mere copying or paraphrasing
  - allows our students to work and think much as we do when we're using a word processor.
  - is a strategy that can be used to help our students get the most from movies or videos
  - can be used to make children accountable for listening/viewing

When ?

• "An Approach to Report Writing" works equally well as an all group lesson, with small groups, or with individual students. (In the classroom I introduce it as an all-group lesson, work into parts of it being done by cooperative groups before I assign it to individuals.)

• It is an excellent approach to use when there is not enough material for each individual student.

1. Pre-Reading

• List all the ideas children already know (or think they know) on a topic. It makes no difference, actually, whether the student information is accurate. Checking for accuracy (as well as looking for additional information) sets a purpose for the reading/listening to follow.

• Make no attempt to organize the list. You merely record/have recorded the ideas in the order shared. (The ordering is a part of the student's task))

2. Critical Listening

The teacher reads a magazine article, chapter of a book, and/or the students watch a movie on the topic. Your students should listen carefully for additions and/or corrections to the original list. "Rocky Mountain Goats" is from Activities for

Children, an excellent source. Other good sources include Ranger Rick, 3-2-1 Contact, and National Geographic's World. The source should not read like an encyclopedia article.

3. Revise/Edit

Add to and change the original list. Then:

- Pass out a marking pen and 2 or 3 strips of paper(maybe 3" x 15")
- Assign each student to copy down (printing carefully and as large as possible) each of the comments or notes from the board, chart, etc.) (You could number the comments and say, "John, please copy comments 1 and 33 on separate strips of paper. Lupe, pease copy comments 2 and 34", etc.)

4. Categorize

• Categories -- under which the notes/comments are likely to fall -- are chosen. (Initially the teacher selects the categories. Later the students, working individually or in cooperative groups, will establish categories.)

For "Rocky Mountain Goat," the categories could be:
Appearance (of the Rocky Mountain Goat)
Environment
Habits
Other

Note: These categories will generally work for any article about an animal)

• Put these categories on the board or a pocket chart. (Attaching masking tape to the wall, vertically in strips, sticky-side out works quite well for this process.)

• Have the students come up to place their strip/s under the "correct" category -- the category they determine to be the most appropriate.

5. Evaluate

• When they are all placed, the class is to look over the placement and suggest corrections or other possibilities for the placement.

• Inevitably there will be some legitimate disagreement. Does for instance, the comment that the Rocky Mountain Goat sheds its winter coat belong under "environment," "appearance," or "habits?" We've discussed (not argued) this back and forth with students supplying the reason. In many cases -- such as I believe in this one -- there is no "correct' answer. However, allowing the students to discuss this is an extremely valuable activity. They can begin to see, perhaps for the first time that part of writing is deciding -- with several possible alternatives -- where and how information can be organized.

6. Order/Organize

• Within each category the material is ordered and organized. (This step is a moving around of the material within a category to prepare for writing. Generally speaking there is more than one way to do this. I would to be sure that students both saw and understood this.

7. Write

• Initially I would have an all-class lesson writing one of the paragraphs (i.e. the appearance of a Rocky Mountain goat). on the overhead. (Alternate forms of the "same paragraph" could be written to, again, show choices writers have.)

Note: All information need not necessarily be included in any given paragraph.

• Depending on my class' experience with this process, I could next opt to have small groups write, for instance, a paragraph on the Rocky Mountain goat's environment, followed by individual students writing a paragraph on the habits. (Generally I've not gone further than the writing of one "class" on the first time through the process even with 6th graders.)

Possible Continuum

I would work, as appropriate for my students, through the the following phases. Many of the steps might be repeated several times before moving to the next step:

1. Students - given the article and the cat egories - would work in small groups through the entire process.

2. As with number 1 but students would work individually. (They would still work in response groups and have an opportunity to share with a neighbor but would each be responsible for writing the paragraphs.)

3. Students, given the article only, would have to, in small groups, establish the categories and work through the process.

4. As with number 3 but students work "individually" as defined in step 2.

5. Students , in small groups, select an article, establish the categories, and work through the entire process.

6. As with number 5 but students work "individually."

Rocky Mountain Goats[1]

BY URSULA MATTSON

The wind blew through my down-and-wool clothing as I focused my binoculars on the steep cliffs across the valley. From a distance the two white specks looked like hundreds of other patches of melting snow on the mountainsides of Glacier National Park. But, through the binoculars, I saw that the two white specks were a mountain goat and her kid walking carefully across the face of a steep cliff.

The female goat, or nanny, led the way along the narrow rock ledge. She was just beginning to shed her long, thick coat that had kept her warm during the bitterly cold mountain winter. Dingy white fur hung in big handfuls from her neck and shoulders. Her daggerlike black horns could be used to protect her kid and herself from predators, of necessary. The tiny week-old kid followed close behind her. He was pure white and probably weighed only seven or eight pounds. In late May or early June, nannies give birth. Usually one kid is born at a time; however, twins are not uncommon.

Early explorers of the Rocky Mountains called these animals "white bears." The two goats almost looked like bears with their short sturdy legs, stocky bodies, small furry tails, and thick coats. But of course, they are not bears. Neither are they true goats (although everyone calls them goats). Instead, these surefooted climbers are mountain antelope; members of the only species of mountain antelope in North America. They came to North America from Asia during the Ice Age and migrated down the western mountain ranges of Alaska, Canada, Washington, Idaho and Montana, where they are still found today.

Suddenly the nanny stopped. She had reached the end of the narrow rock ledge and couldn't go forward. A few loose rocks near her feet clattered down the cliffs and plunged hundreds of feet to the valley below. Slowly she backed up and found a new route across the cliff with her kid close at her heels.

Mountain goats are excellent climbers . Their split hooves have a hard outer layer and rubbery pads on the bottom that give them a good grip on slippery rocks and snow. Four-legged predators such as mountain lions and grizzly bears cannot follow the goats up steep cliffs.

I had a hard time following the goats, too. With their surefooted movements and steady climbing pace, they usually left me struggling and panting on the mountainside far below them. Many days I had to be content to watch them through binoculars or a high-powered spotting scope.

Soon the nanny and kid joined other goats feeding in a meadow high above the timberline. They eagerly munched wildflowers, lush grass and the tender leaves of bushes. Summer is short in the mountains, only two or three months. The goats have a summer feast and gain weight for the coming winter. During the nine months of winter they eat almost anything that will grow on the mountain cliffs--dried grasses, shrubs, lichens, mosses, and even fir tree needles. This is one reason that goats can survive in such a harsh mountain environment while other animals hibernate or move down to the valleys.

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[1] Mattson, Ursula. "Rocky Mountain Goats." *Highlights For Children*, May 1980.

King of the Mountain

I kept my binoculars on the group of mountain goats in the meadow and watched as two kids and a yearling played "King of the Mountain." One climbed to the top of a huge boulder with the others close behind. There was a lot of pushing, shoving, and butting as the goats climbed up and slid down the big rock. This kind of game develops the climbing skills that are needed to live on steep mountainsides where one slip or misstep is often fatal.

For two summers I camped in a glacier-carved mountain basin and studied the 50 or 60 goats that lived in the area to learn more about them.

As I began to recognize individual goats, their special personalities unfolded before me. One particular inattentive mother often wandered off leaving her bleating kid behind. The biggest, strongest billy was respected by all the other goats, and her right to the bedding spots was rarely challenged.

One yearling, small for his age, was rejected by all of the other goats. I wondered whether he would live through the coming winter. Only slightly more than half of all kids and yearlings survive the bitter cold, deep snow, blizzards, and avalanches of mountain winters. They need adult goats to paw ice and crusted snow away from shrubs and grasses to make paths through snow that is often as deep as they are tall. Even the adults must be in excellent physical condition to survive.

See You Next Summer

Despite the coming harsh winter, I knew that enough goats would survive to maintain a reasonable stable population of 1,000 to 1,500 goats in Glacier National Park. And I knew that each summer visitors to the park would watch in awe and amazement as these expert mountaineers climbed the jagged ridges and peaks. But I wondered which of the goats I had come to know during my study would be in the same mountain basin the next summer--and whether I would still recognize them.

Report Writing Skills[1]

Too often when asked to write a report, children hunt up an appropriate encyclopedia volume, sit down with pencil and paper, and "write" reports. Even when children use their own words in these assignments, they are not learning how to do a report. To teach report writing, a teacher must not only assign a topic but also help students develop and apply the four basic skills of good report writing: collecting and recording information, notetaking, using reference sources, and organizing notes for writing.

Collecting and recording:

Children should be made aware that information may be gathered from many sources other than books. They should also be introduced to a variety of ways of recording data and information. The following are some suggestions for introducing these skills in your classroom.

Children might survey each other to learn their favorite singers, television programs, or foods; find out how everyone gets to school; what car they'd buy if they could; or where to get the best hamburgers or pizzas. Other possibilities include having students record their observations as they experiment with something: Which objects float and which do not? What are the events in the growth cycle of newborn mice or the germination periods of different seeds? Or they can measure objects using standard and nonstandard measures and comparing results; or estimating and then measuring in metric units and comparing their results with standard English measures.

Children may wish to record information by graphing data before writing about it in sentence and paragraph form. This practice with informational writing through recording firsthand information is an important step in getting children accustomed to doing reports in their own words. Although the content of such recording will vary from primary- to middle-grade students because of their differing interests, the process is the same. It is a critical first step in report writing.

Notetaking:

Learning to take notes is the second important skill involved in report writing. The key is to get children to take notes in their own words from reference sources. It's not easy, though. You might start with some paragraphs of information on large poster boards, chart boards, or on transparencies if you have access to an overhead projector. This way you can control how long they can see the paragraph. Give children time to read it and then turn it over (or turn the projector off). At that point, ask children to write in their own words one sentence that tells what the paragraph was about. You may give them a second peek at the paragraph to get a name or detail they missed. Then have them share their sentences with you. Comment freely on them: Which ones are too much in the words of the original writer? Which do you think are good and for what reason? This takes time and patience because taking notes involves abstracting and summarizing information--both complex cognitive tasks. It is a difficult skill to master.

It may take a number of experiences before children can take notes easily; they will probably need one or two paragraphs two or three times a week for several weeks.

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[1] Fisher, Carol J. "Report Writing Skills", **Instructor**, October 1979

Then you can begin to turn the controls over to them. This time, put some paragraphs on ditto sheets, placing the paragraphs on the left-hand half of the paper. Have students fold the sheet in half lengthwise so the paragraphs are on the left side and a blank space is on the right. The object of this exercise is to have students read the first paragraph, turn the paper over, and write their notes. (By now this may be two or perhaps even three sentences if the paragraph is long or has a great deal of information.)

After several sessions of this, if the children seem to be doing it easily and well, they are ready to use books. Some may find they want to mark their place and close the book when writing notes; others may be able to write in their own words without doing that.

Using reference sources:

Now children are ready to concentrate on the third basic skill--using several sources for information. Encyclopedias are great, but they're not everything. School librarians are often willing to pull some books on particular topics if given adequate warning. If possible, bring a rolling cart to your room; otherwise arrange for children to use the books in the library. This kind of exercise demonstrates the tremendous variety of informational books available. These books are often much easier to read than an encyclopedia and have a wealth of illustrations to clarify the concepts presented. (Of course, students will need to learn how to find their own informational books independently, but the purpose here is to make it easy for them to use several sources of information on a topic. Learning to locate informational books should take place later.)

Organizing notes for writing:

Now to skill four--organizing notes for writing. Many teachers find that having children take notes on scraps of paper reminds them not to copy and at the same time uses up the odd pieces of leftover notebook paper. Children go through their papers at the end of the week and cut off the bottom pieces that are blank. A monitor later cuts the pieces into blank "note cards" about 4 1/2" x 3" and puts them in a box for anyone who needs them. Students should be instructed to write only one idea on each note card.

When they're finished reading and notetaking, students should put a one- or two-word label on each. Next, the note cards with the same label are clipped together and spread out on a large table or on the floor. The students arrange them in the order they will use them when writing. The labels on the note cards, when arranged in order, become the report outline and it is usually copied down. Children can work from that point on at their own desk or writing table. This way the outline serves a purpose and becomes a useful tool for organizing ideas, not a chore done after the report is written to please the teacher. Remind children that if they have a few notes that don't seem to fit into the rest of their plan, they may discard these. Not every note taken needs to be used later in the report.

The four basic skills of report writing are not easily acquired. But the procedures outlined here have been used by teachers who have had good results--good reports.

How To Write a School Report

There are five steps in writing a report.

1. Choose your topic or subject.
2. Find information about it.
3. Take notes.
4. Make an outline.
5. Write your report.

1. Choose Your Topic.

If the teacher has not assigned a specific topic, pick a topic or subject that interests you or ask your teacher or librarian for ideas or suggestions.

2. Find Information.

A good starting point is an encyclopedia. An encyclopedia provides a good example of how to organize your topic. Look at the end of the encyclopedia article to see if there is a suggested study guide, outline, or further reading list to help you.

An encyclopedia can also give you an idea of how little information there is on your topic. If you find too much information, you may want to narrow your topic or make it more specific. If you find too little information, you may need to broaden your topic or make it more general. Be sure and ask for help if you are having any trouble.

After using the encyclopedia, find books or magazine articles on your topic. Magazines and newspapers usually have the most recent information. Your librarian can help you find the information and help you use the catalog and other finding tools in the library.

3. Take Notes.

Write down the important facts and ideas. Do not copy the information word for word.

You may want to use index cards or note cards to write down your facts and ideas. As you take notes, be sure to make a list (bibliography) of all the books, encyclopedias, and magazine articles you are using for your report. See the examples of how to do this on the other side of the sheet.

Bibliography

Book Example:

Blood, Charles L. American Indian Games and Crafts New York: Watts, 1981, pp 12-13
(Author) (Title) (Location) (Publisher) (Year of Publication) (Pages)

Magazine Article Example:

Page, Jake. "Inside the Sacred Hopi Homeland", National Geographic Vol. 162,
(Author) (Article Title) (Magazine) (Volume Number)

No. 5 (November 1982), pp 607-629.
(Issue Number) (Date) (pages)

4. Make An Outline.

List the main ideas. Organize the main ideas so that they make sense to anyone reading them. For an example of how to organize your ideas, see the World Book Encyclopedia article called "Outline".

After you have organized your main ideas, add in all the facts, details, and information.

5. Write Your Report.

Write the first copy (draft) of your report. Begin your report by briefly describing your topic. Use clear and simple sentences . Then using the ideas you have outlined or organized, put these ideas into paragraphs. End your report by briefly summing up your ideas, and adding your own thoughts and conclusions.

After you have written your first copy, read your report as if you were a stranger reading it for the first time. Are the ideas clear? Are there any ways to improve the wording or the flow of ideas?

Correct and improve your first copy. Write a neat final copy of your report. For your last page, add your list (bibliography) of books, magazine articles, and encyclopedia articles used for the report. If you want, add a cover page and illustrations.

For more information on how to write a school report, see the World Book Encyclopedia article called "Composition", or ask your librarian for help in finding books on writing school reports. Some of these books may be in your public library in the numbered section j808.02 or j808.042.

Chapter 6

Literature Alive

In this chapter you will find:

Suggestions for tying writing and other strategies into your literature, social studies and science activities.

Strategies for using both fiction and non-fiction.

A simple and easy-to-use, yet powerful technique for learning vocabulary in context.

A sample prompt and rubric form to assess student writing.

An introduction to using Reader's Theater in your classroom. Sample scripts are included.

Guidelines for English Language Arts Curriculum Development[1]

A literature-based lesson for all students which integrates the English language arts of reading, writing, listening, and speaking in meaninful contexts would employ many of the techniques listed below. Ideally, these integrated language abilities--empowering students to generate meaning, organize their thoughts, share their opinions with others, speculate about answers, discover connections between ideas, synthesize responses, and evaluate results--should be extended across all content areas.

In the integrated language arts class, literature serves many functions. It provides effective and inspiring models of "proper words in proper places," as Jonathan Swift put it. As students live through a text, experiencing the thoughts and feelings of characters in a story or play, or the speaker in a poem, they confront important values and issues, conveyed in gripping, powerful language. By exploring their own possible reactions to the delights and dilemmas placed before them by a work of leterature, they derive greater insight into themselves, their relations with their neighbors, and society. By exploring the many possible meanings of a text and by discussing their responses with peers and their teacher, they develop their reading, writing, listening, and speaking abilities, enhancing their ability to create their own texts.

The instructor orchestrates the use of the techniques listed below so that they are directed towards a single, focused outcome--following the development of a theme, tracing a character's growth, exploring the implications of a moral choice, helping students recognize the similarities between events in their lives and events in the literature they are reading. It is important to note that a single strategy may not work with all students all the time. In the same classroom, different students may need different strategies to achieve the same goal. Therefore, the strategies should be varied according to the needs of the students, always maintaining emphasis on the pursuit of meaning in the text.

Here are some recommended strategies, to be used in a variety of combinations and sequences to achieve desired students outcomes in an integrated English language arts program:

--helping students recall prior knowledge which may help prepare them for the work of literature to be studied. Student understanding of the social contexts and life experiences as well as issues, prspectives, and time frames from the work of literature can provide the connection that engages student interest in the literature and orients them to its study. Prior knowledge recall may involve informal discussion, small group problem-solving or decision-making, an assessment of currently held notions and biases, or it may be accomplished by a quickwrite which invites students to explore a topic they will confront in the literature. For example, the instructor shouldn't "tell" students about the story; the instructor should "involve" students in the story. In some cases, the instructor will need to provide a supporting context which helps acclimatize students to difficult works of literature.

--use of collaborative learning and peer response to help students pursue and construct the various meanings of a text. Students can pick a "favorite phrase" and explain to their partners or their group why they like it, or groups of students may arrive collaboratively at an interpretation which is then illustrated for other groups. Collaborative groups should focus on some specific goal and product--a chart, a summary, a group dramatization--in order to make activities meaningful.

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[1] The California Literature Project

--questioning and responding strategies in which the teacher helps students explore the implications of their reactions. A variety of response techniques should be encouraged. Students may draw pictures, create charts (containing pictures and words), and diagrams which help them explore their reactions to literature. They may want to use music, dance, or pantomime, when it is appropriate, to convey the various meanings of a work of literature. These visualizations and enactments will help students create an experiential base upon which to build their verbal responses.

The teacher assists students in building up a reading of a poem. This does not mean forcing students to march towards a pre-determined "right" answer, but rather demonstrating a willingness to help students search for and discover similarities and differences in their reactions to the literature. "Why do you feel that way?" "Can you find any evidence in the text which supports your view?" "Can you add anything to what has just been said?" "If I showed you a passage where...happens, would it change your view?" "How do you respond to your friend's strikingly different view?" Students should be reassured that there is never any one right answer to a question which asks them to respond to the meaning of a work of literature.

--use of a variety of writing activities: quickwrites, literature logs, dialectical journals, CAP-based writing prompts (perhaps beginning with an autobiographical incident exploring an event encountered in the text, and then moving on, after several other activities, to an evaluation of the incident as presented in the text or an interpretation of a central character's personality traits, changes, or growth). It should be recognized that students need to write for a variety of purposes and for a variety of audiences. For each genre of discourse, models are provided and discussed. Further, they become the basis for the type of thinking expected. Since not every piece of student writing needs to proceed from brainstorming, planning, drafting, revising, editing, and on to publication or sharing, the student is able to condense or augment the process depending upon the type of writing written and the student's and instructor's goals. Obviously, the evaluation of student writing needs to be appropriate to the goals of the lesson and intents of the writer. For example, students can be asked to return to their initial quickwrite, choose the best sentence or phrase in it, and then build that into a new paragraph. In pairs, students can respond to each other's writing, and then revise their short compositions in light of their partner's suggestions. At this revision stage, students revisit the text, review their ideas and the responses of others. This process helps students deepen their insights and promotes clearer communication. --oral language activities (like Reader's Theatre, choral reading, reading aloud) which get students actively involved with the work of literature (thus making literature "come alive" in the classroom). Oral language activities include both listening and speaking meaningfully in response to literary content. Students are actively involved in negotiating meaning with their peers and teacher. Oral language activities should encourage risk-taking, sharing, and valuing the opinions and viewpoints of others.

--attention to skills in context. No language arts skill has meaning outside of the context in which it helps clarify understandings and further communication. Spelling, for example, is learned as a student has a need to communicate in writing with others. Thus, invented spelling is normal and acceptable at first. Later, students learn to make and check generalizations regarding the orthographic regularities of English print. Similarly, vocabulary acquisition proceeds through stages. Initially, a new word is only partially understood. The general context of the selection in which it occurs carries much of the meaning for that new term. In time, through exposure to this word in differing contexts, the partial understandings that were possible at first gradually blossom into a broader, more insightful comprehension of the meaning that term contributes to the overall understanding of the selection itself. Likewise, the notion of sentences develops not from a formal study of a definition of sentences but from reading sentences. Students can be asked to reduce a complex sentence into several simple sentences, and then recombine those simple sentences in new ways - commenting on how these activities change their meaning. Skills may also be

developed by using literature as a model of good writing -- noting unusually vibrant words, graceful sentence patterns which illustrate the power of an introductory adverb clause, an adjective clause which refines and polishes a noun, etc. Thus, grammar as well as all conventions are learned in a meaningful and functional context.

--use of technology (films, videotapes, recordings, word processors) where it is appropriate and where it helps students pursue the meaning of the literature being studied. Films and videotapes can not only help students journey through a text--showing them how a scene might be enacted. But these media can also help students get into a text, by highlighting certain intriguing, climactic scenes. Media can also help students travel beyond a text, by showing how a director and actors have transformed a written text into another medium. The word processor should be seen as a valuable tool for helping students generate their own texts at any and all stages of a student's writing process. But in all cases, the student should control the machine, not vice versa. A student's imagination more important than any piece of software in the classroom.

--use of student samples to demonstrate the effectiveness of certain techniques and to honor and validate good student writing.

--assessment of student growth should be designed to provide ongoing evaluation which involves self evaluation, peer and teacher evaluation, focusing on a student's development of the ability to get meaning from text, to comprehend and compose oral and written text.

Into, Through, Beyond...a Literary Work

INTO

What backgrounds of experience do students bring to the work?
What preparation is necessary for students to experience the work in a meaningful way?
Stimulate curiosity, empathy
Build vocabulary
Set stage

THROUGH

Help students to explore in depth while reading
Experience and interpret the literature in many ways
Reading response logs
Record reactions to characters or events
Relate story to personal experiences
Record questions to discuss with group
Record examples of special or pleasing uses of language
Dramatization
Visualization
Illustrations, charts, timelines, "webs"
Discussion
Interpretive and significant questions stimulate thinking and evoke considered response

BEYOND

Help students to clarify thinking, deepen understanding, realize new insights

EXTENDING CORE WORKS

A core work can be extended in many ways. The following are areas to be considered in planning learning experiences for students.

Personal Response

Experiences that help students:

- Make personal connections with literary works
- Establish relevance between literature and their own lives

Enjoying Language

Activities that help students:

- Explore language
- Recognize and enjoy the use of language
- Develop awareness of the many ways that language communicates
- Develop awareness of literary style

Building background

Knowledge, information, and experiences that help students:

- Delve into, through, and beyond the world of the core work (e.g. time, place, culture, occupation)

Curriculum Connections

Learning experiences that help students:

- Extend learnings in other curricular areas through literature
- Recognize and use literature as a learning resource

Related Works

Works in all media that take students beyond the original works in order to:

- Explore the theme
- Explore the genre
- Meet related characters
- Get to know the author

Vocabulary-Introducing vocabulary through context clues

Directions:
1. Read the word orally. Simultaneously write the word on the overhead or board.

2. Students repeat the word orally.

3. Read the word in a meaning-packed sentence. Have the students write down what they think the word means. You may allow them to work together.

4. Check their answers. (i.e. call on one or two students and ask them what they wrote and, possibly, why.)

5. Compliment them. Just for the "record", if necessary, read the dictionary definition. (Allow students to change their definitions)

6. When the list is complete, pass out sentences (or write on the overhead) like those at the bottom of this page into which these words fit.

7. Although not a "test" you may have students work alone or with a partner.

8. Check over the answers.

9. Follow this with the literary selection which includes these words.

This approach works well in any curriculum area.

Sample
1. ***glendorkel*** The postman used the glendorkel to tie the package.
2. ***fractillious*** The unpleasant thought of speaking before a large group
made him feel quite fractillious.
3. ***sance*** His first impulse when he saw the large growling dug was to
sance away quickly.

1. He knew that if he _____ as fast as he could he still couldn't catch the bus.
2. He need to borrow some _____ to tie down the car's trunk.
3. To overcome her _____ feelings, she tried to read a book.

Reader Response Poetry[1]

This technique allows for students to find their own meaning of a poem and to use that meaning to create a new piece of writing unique to their own experiences and feelings.

Steps to follow:

1. Select a short poem (5-7 lines approximately) that has strong images within individual lines or sentences. "Lost" by Carl Sandburg, which is given below, is an example of such a poem.

2. Prepare enough xerox copies of a poem for each student.

3. Explain to the students that they are going to respond to each individual line or sentence of the poem in writing. The responses may be words, phrases or complete sentences and may or may not use actual words they hear in the lines.

4. Students may ask for clarification of a word or phrase. Identifying difficult or unfamiliar words ahead of time can help alleviate this problem. Otherwise, ask them to put down whatever the line seems to say to them.

6. After the line by line response, read the entire original aloud to the students. Some may wish to add a word here and there to their responses.

7. Ask for volunteers to read their response to each line as you read it aloud. Teacher reads original Title, student responds, teacher reads line 1, student responds, etc. until the entire poem has been read.

8. Hand out copies of the original poem to each student. Tell them that they can now use both the poem and their responses to create a whole new piece of writing.

9. Have students share their work and make revisions as necessary. Finally, word process and print out final versions to be posted in the classroom or student writing collections.

Lost

Desolate and lone
All night long on the lake
Where fog trails and mist creeps,
The whistle of a boat
Calls and cries unendingly,
Like some lost child
In tears and trouble
Hunting the harbor's breast
And the harbor's eyes.
- Carl Sandburg

Forever

A deserted beach, where
everything on the sand is quiet.
A cold night, the moon reflects
on the shimmering waves.
The fog is very thick and the
palm trees motionless and the
sky windless.
A small scared child walks
unsurely across the desolate sand.
Then picks up a rock and throws it into the
blue waterand walks on forever.
-Lindsey Brooks
Age 11

[1] devised/adapted by Sue Whisenand

Writing Prompt.....Memoir

All of us have a special place we remember. It might be a room or a cabin. It might be a special camping location or a special spot. In the book **The Sign of the Beaver**, Matt wakes up, after a night of celebration, in an Indian wigwam. He carefully observes the surroundings that make a lasting impression on him:

"When Matt woke, the wigwam was dim, but the cracks of brightness around the doorflap showed that it was daylight. By the sounds, the village was up and about. He could hear men's voices, the shouts of children, and the shrill yelping of dogs...

"He lay looking about him, at the smoke-streaked walls of woven matting, at the clutter of objects hanging here and there -- shapeless garments, cooking pots, odd-shaped bags of animal skin, bundles of dried grasses and herbs. Under the platform where he had slept was an untidy pile of baskets and rolled-up mats. From the heap of ashes in the center of the dirt floor a wisp of smoke curled upward toward the small hole in the roof. Much of it could not escape and drifted back to hang in thin clouds just above his head. Matt's throat felt tight with it, and he sat up, coughing. Then he moved to the doorway, pushed back the flap, and stepped outside."

Think about a place you remember, perhaps a place that is special to you. Describe this place, and explain why it is special or why you remember it.

- Choose <u>one</u> place
- Describe that place
- Explain why the place is special or memorable to you

Take a few minutes to plan what you are going to write. When you write be sure you:

- Focus on <u>one</u> place
- Give enough detail to describe the place
- Organize your ideas carefully
- Use language appropriate for the teachers who will read what you've written.
- Check that you have correct sentences, punctuation and spelling

Rubric -- Memoir

The Sign of the Beaver

	Content	Organization	Word Usage	Mechanics
6	Includes many relevant details to describe the place. The personal importance is evident.	Very well organized. Linkage between sentences clear	Shows superior command of language, structure and vocabulary.	Shows a superior grasp of spelling and mechanics. Reader proceeds rapidly.
5	Includes fewer specific details than above and/or personal importance not as evident.	Organization evident. Linkage between sentences apparent.	Shows good command of language, structure and vocabulary.	Shows a good grasp of spelling and mechanics. May have a few minor errors or misspelling of unfamiliar words.
4	Includes relevant details and attempts to express personal importance.	Organization evident but linkage between sentences less evident.	Shows adequate command of language, structure and vocabulary	Shows an adequate working grasp of spelling and mechanics. Reader proceeds fairly rapidly.
3	Some relevant detail. Personal importance may be stated but not explained.	Some organization evident. Some linkage between sentences.	Shows some command of language, structure and vocabulary. May be unclear in spots but generally clear.	Shows some grasp of spelling and mechanics for communication.
2	Includes very few details. Little if anything said of personal importance	Some organization evident if reader reads carefully. Few real linkages between sentences.	Little command of language, structure, and vocabulary. sometimes unclear. Meaning is not immediately known to the reader.	Shows a minimal grasp of spelling mechanics for communication. Reader may be held up by confusing sentences. Many misspellings even of familiar words.
1	Very few,if any, details. Personal significance probably not stated.	No apparent organization	Lacks command of language, structure and vocabulary to convey meaning.	Lacks sufficient grasp of spelling and mechanics for adequate communication.

REACT

Questions for Understanding

1. What is your first reaction to the piece?

2. What feelings, emotions, and thoughts does the piece evoke?

3. Put what you see happening in the piece in your own words.

4. What memories does the piece evoke? Explain.

5. What is the most important word in the piece?

6. What is the most important phrase in the piece?

7. Does the piece call to mind any other stories you have heard or read? Explain.

8. In what ways does the writer make you "see" what is happening in the piece?

9. What questions or information do you still need to better understand the piece?

Readers Theater
-An Introduction-

• Readers Theater is, generally speaking, a word by word retelling of all or a portion of a piece of literature.

• The intent is to remain "faithful" to the author's work. However, stage directions may be added. If it is clear who is speaking, the "said Miss Nelson" words may be eliminated.

• Readers Theater can vary from a stylistic form of reading aloud to almost completely "acting out" the story from memory. In the classroom I've found allowing the students to read from a familiar script and "ham up" the story works out well.

Forms of Readers theater, for instance, in which characters in a story talk with one another by addressing the "mirror image" of that person (were there a mirror on the back wall of the room) do not work as well for me, especially with younger readers and audiences.

• Readers Theater is a powerful tool for **all** students. It works well with students working cooperatively, providing support for students struggling to comprehend the story and simultaneously allowing other students to work at different levels.

• Readers Theater can be a powerful tool in the comprehension process. When I first worked with **James and the Giant Peach**, for instance, some students had difficulty remembering the traits of the various characters. On subsequent readings we used a Readers Theater script and the problem disappeared.

I wanted my students to understand the emotions that both Mafatu and Kana were experiencing in the opening chapter of **Call It Courage**. Using the included Readers Theater script and a variety of Quickwrites and Double-Entry Journals (Chapter 5), my students were able to feel Mafatu's fear, shame, etc. They were also able to see how Kana's feelings were hurt and that he said much of what he said because he was hurt. (Needless to say this led to some very important discussions about communication, expressing feelings, etc.)

• You'll find that your students will want to see the "original" of books for which Readers Theater scripts are included. (Scripts are included in this chapter and in chapter 8.) You may well want to purchase your own copy or check one out of the library.

• The most powerful use I've found for Readers Theater is for students to adapt books they liked to Readers Theater. Many students become hooked on other books by using this process. (If you're a primary teacher team up with an intermediate teacher. Older students love performing Readers Theater adaptations for younger students.)

With this in mind, I've included one possible way of leading up to your students adapting their books for Readers Theater:

Leading to Student Script Writing

1. We engage in **Poetry "Play"** (sponge) using Overheads. Using the poems included (or other student favorites), I'll have the whole class read the poem together. Or, I'll have differents parts of the room alternate stanzas....or have pairs of students recite the

different stanzas. The more variations you can come up with (not necessarily all on the same day) the better. This is a lot of fun. Do this frequently before moving to the third step.

2. We work with **scripts for novels** we're reading. As indicated above, I may have selected a particular passage for a particular reason. I've used **The Zax** when the piece of literature (or an historical event) involves people who have difficulty compromising.

3. Each group of 4 students is given the same **mini-anthology of 5-6 poems**. They select one and share it with the class (all must participate in some way in the presentation). I've been occasionally known to allow students to do 2 (if they twist my arm). This activity, besides leading students into Readers Theater script writing, is both fun and worthwhile on its own merits. You may want to repeat this again with a different mini-anthology.

4. I make a **transparency of two novel pages**. On the overhead I demonstrate how to work out a script (using different colored pens). After we practice reading it from the overhead, I'll pass out the same material that has been scripted for Readers Theater and have them work through it in groups of 4.

5. Next, give a group of 4 four copies of **a selection from a novel and highlighters.** Have them plan a presentation. (You could first give them all the same selection and then, on another day different selections. If you did the latter, you'd want to let each group share their presentation with the entire class.)

6. A. **Discuss** what makes a good selection.

Some guidelines to consider:

- **length (usually no more than 2-3 pages from a novel)**
- **select a scene which includes dialogue**
- **select a scene which needs little or no introduction**
- **select a scene which is funny, has a lot of action and/or is "important".**

(You could begin an actual give-and-take discussion" and use the points on the list above if needed.)

• Books for younger readers -- Caldecott Award and California Young Reader Medal winners, etc.) are terrific for both primary and intermediate students.

B. Assign each student to adapt a selection of their own choosing for Readers Theater:

C. Have the students brainstorm favorites that they feel would make good Readers Theater material. (I've had great success allowing -- even encouraging -- students to select books for younger readers.)

Seeing is Believing

(Steps 7-9 may sound like they won't work, but they do. While I wouldn't do it while my neighbor's class was having silent reading, my class generally works through this dynamic process in a reasonably businesslike way.)

(Note: This is **not** an activity which I would do in the first week of the school year. I would want to have spent more time with them working through the process and

dynamic of cooperative learning. I'd also want to have given them plenty of Readers Theater experiences -- steps 1 and 2, above -- before proceeding.)

7. **"Casting"** -- On the date when the scripts are due I have all students sign-up for parts in one another's plays. They may sign up for up to 6 plays. (Plays usually have 4 or more parts.)

   I set up this very arbitrary limit (which I'm free to deviate from as needed) so that all students -- regardless of reading ability, popularity, etc.-- would be involved in many scripts. (While I might sometimes assist, I generally let my students work their way through this.)

8. **Practice** - Before the sharing of performances I have practices for half the skits on one day, the other half on the next. Skits are practiced simultaneously throughout the room. Since many students are probably involved in 2 (or more) of the skits being read through, others less involved will have to pinch hit. This, obviously involves a lot of reading practice for all.

9. **Sharing** - Students present their Readers Theater adaptations to the class. Generally speaking, we share 2 or 3 per day over about a 2 week time period.

- After this experience many student opt to use Readers Theater for future book "reports."

- This process gets all my students very actively involved in reading a lot of scripts -- both for the scripts they're involved in and as substitutes.

FEAR

Barnabus Browning
Was scared of drowning.
So he never would swim
Or get in a boat
Or take a bath
Or cross a moat.
He just sat there day and night
With his door locked tight
And the windows nailed down.
Shaking with fear
That a wave might appear.
And cried so many tears
That they filled up the room
And he drowned

by Shel Silverstein
The Light in the Attic

THE ACROBATS

I'll swing
By my ankles
She'll cling
To your knees
As you hang
By your nose
From a high-up
Trapeze
But just one thing, please,
As we float through the breeze--
Don't sneeze

Circles

from **The People, Yes** by Carl Sandburg

The white man drew a small circle in the sand and told the red man,
"This is what the Indian knows."
And drawing a big circle around the small one,
"This is what the white man knows."

The Indian took the stick
And swept an immense ring around both circles:
"This is where the white man and the red man
know nothing."

When Tillie Ate the Chili

When Tillie ate the chili,
She erupted from her seat,
She gulped a quart of water,
And fled screaming down the street
She coughed, she wheezed, she sputtered,
She ran totally amok,
She set a new world record
As she raced around the block.

Tillie's mouth was full of fire,
Tillie's eyes were red with tears,
She was smoking from her nostrils,
She was steaming from her ears
She cooled off an hour later,
Showing perfect self-control
As she said, "What tasty chili,
I should have another bowl."

HOMEWORK! OH, HOMEWORK!

Homework! Oh, homework!
I hate you! You stink!
I wish I could wash you
Away in the sink,
If only a bomb
Would explode you to bits.
Homework! Oh, homework!
You're giving me fits.

I'd rather take baths
With a man-eating shark,
Or wrestle a lion
Alone in the dark,
Eat spinach and liver,
Pet ten porcupines,
Than tackle the homework
My teacher assigns.

Homework! Oh, homework!
You're last on my list,
I simply can't see
Why you even exist,
If you just disappeared
It would tickle me pink
Homework! Oh, homework!
I hate you! You stink!

The above two poems are from
Jack Prelutsky's **New Kid on the Block**

YUMMERS

by James Marshall

Adapted for readers Theater by Kevin Mullery - Limited to classroom use

Cast

Narrators 1 and 2 (N 1 and N 2)

Emily Eugene

N 1: Emily Pig was upset

N 2: She was gaining weight and she didn't know why.

Emily: Maybe I should get more exercise.

N 1: The next day Emily jumped rope.

Emily: (Huffing and puffing) I really don't like this.

Eugene: I have a better idea...

N1: said her best friend Eugene.

Eugene: Why don't you come for a nice long stroll with me? Walking is the best exercise of all.

N 2: Emily was delighted

Emily: Walking is more fun.

Eugene: And there are so many lovely things to see.

N 1: But walking made Emily hungry.

Emily: Do you think we have time for a little snack?

N 2: Eugene knew where to get the most delicious sandwiches.

Emily: Oh, yummers, all my favorites. But which one should I choose?

Eugene: Have more than one.

Emily: I don't want to make a pig of myself. I'll just have a tuna fish and a jelly delight.

Eugene: That sounds sensible.

N 1: But the sandwiches only made Emily hungrier.

Emily: Oh, yummers!

N 2: she squealed when she saw the corn-on-the-cob stand.

N 1: And what pig can resist corn on the cob?

N 2: The corn was especially tasty, but very soon Emily's nose began to twitch.

Emily: What is that wonderful smell?

Eugene: It's coming from Granner's Tea Room.

Emily: Granner would never forgive us if we didn't stop in to say hello.

N 1: Granner's Tea Room was cozy indeed.

Emily: The scones were scrumptious. Another platter of scones please...And lots of hot butter and jam.

N 2: Eugene was still nibbling on his first scone.

Emily: I'm afraid you didn't get enough to eat, Eugene.

Eugene: Yes, I did. My scone was very good.

N 1: But Emily was not satisfied.

Emily: (squealing) Oh, look! Eskimo pies!

N 2: Eugene didn't particularly like eskimo pies.

N 1: But Emily did. She ate three in a row.

N 2: As a special treat Eugene purchased a box of Girl Scout cookies.

Emily: Yummers.

N 1: But everybody knows that Girl Scout cookies are even better with milk.

Emily: Let's have a glass of milk with our cookies at the drugstore.

Eugene: Nice idea.

N 2: But inside the drugstore Emily couldn't help ordering a vanilla malt, a banana split, and a small dish of peach ice cream.

Emily: This is simply yummers.

N 1: Eugene sipped a glass of skimmed milk.

N 2: Leaving the drugstore, Eugene snapped his fingers.

Eugene: I almost forgot. This morning I drank the last of my jasmine tea. Do you mind stopping at the supermarket?

Emily: Certainly not.

N 1: While Eugene was waiting in line, Emily discovered the free pizza.

Emily: It's so important to sample new products.

N 2: In the park, Emily felt awful.

Emily: (moaning) I have a tummy ache.

N 1: She could barely finish her cherry pop and candied apple.

N 2: Eugene took Emily home in a taxi. He was very concerned.

N 1: The next morning Eugene paid a call on his sick friend. But Emily was feeling much better.

Eugene: What do you suppose was the matter?

Emily: It must have been all that walking

Eugene: Maybe you should stay in bed and eat plenty of good food.

Emily: Oh, yummers.

The Zax

by Dr. Seuss

Adapted for Readers Theater by Kevin Mullery
Limited to classroom use

Characters:

Narrator 1 **Northbound Zax (N Zax)**
Narrator 2 **Southbound Zax (S Zax)**

N 1: **The Zax**

N 2: by Dr. Seuss

N 1: One day making tracks in the prairie of Prax

N 2: Came a North-Going Zax and a South-Going Zax

N 1: where they bumped. There they stood...

N 2: Foot to foot, face to face

N Zax: Look here now I say
You are blocking my path. You are right in the way.
I'm a North-Going Zax and I always go north.
Get out of my way and let me go forth.

S Zax: Who's in whose way...

N 1: Snapped the South-Going Zax

S Zax: I always go south, making south-going tracks.
So you're in my way and I ask you to move.
And let me go south in my south-going groove.

N 2: Then the North-Going Zax puffed up his chest with pride

N Zax: I never take a step to one side
And I'll prove to you I won't change my ways
if I have to keep standing for 59 days.

S Zax And I'll prove to you...

N 1: Yelled the South-Going Zax

S Zax: That I can stand here in the prairie of Zax
for 59 years! For I live by the rule
That I learned as a boy back in South-Going School
Never budge! That's my rule. Never budge in the least
Not an inch to the west! Not an inch to the east!
I'll stay here, not budging! I am and I will
if it makes you and me and the whole world stand still

N 2: Well...

N1: Of course the world didn't stand still. The world grew.
In a couple of years, the new highway came through

N 2: And they built it right over those two stubborn Zax
And left them there, standing, unbudged in their tracks

ALL: **And left them there, standing, unbudged in their tracks.**

The Little Girl and The Wolf by James Thurber
Adapted for Readers Theater by William Adams-Limited to classroom use

Cast Narrators 1 and 2 Girl Wolf

Narrator 1:	One afternoon a big wolf waited in a dark forest for a little girl to come along.
Wolf:	Carrying a basket of food to her grandmother.
Girl:	(singing) "Over the meadow and through the fields..."
Narrator 2:	Finally a little girl did come along.
Girl:	(singing) "To Grandmother's house I go".
Narrator 2:	And she was carrying a basket of food.
Wolf:	Are you carrying that basket to your grandmother?
Narrator 1:	Asked the wolf.
Narrator 2:	The little girl said
Girl:	Yes
Narrator 2:	She was.
Wolf:	(aside) Ha Haaa!
Narrator 1:	So the wolf asked her where her grandmother lived
Wolf:	My dear?
Narrator 2:	And the little girl told him,
Girl:	(singing) "Over the meadow and through the fields..."
Narrator 1:	And he disappeared into the wood.
Wolf:	He, he, he!
Girl:	(singing) "To Grandmother's house I go."
Narrator 2:	When the little girl opened the door of her grandmother's house she saw that there was somebody in bed.
Girl:	Oh!
Narrator 1:	With a nightcap and a nightgown on.
Wolf:	(In wolf voice) My dear. (In Grandmother's falsetto) My dear!
Narrator 2:	She had approached no nearer than twenty-five feet from the bed
Girl:	Oh, oh!
Narrator 2:	When she saw that it was not her grandmother
Narrator 1:	But the wolf,
Wolf:	He, he, he!
Girl:	For even in a nightcap a wolf does not look any more like your grandmother than the Metro-Goldwyn lion looks like Ronald Reagan. (or whomever)
Narrator 2:	So the little girl took an automatic out of her basket
Girl:	And shot the wolf dead.
All:	Bang!
Wolf:	(dying) Ohhhh!
Narrators1 & 2:	Moral:
Girl:	It is not so easy to fool little girls nowadays
Wolf:	As it used to be.
All:	**It is not so easy to fool little girls nowadays as it used to be!**

Call it Courage by Armstrong Sperry

from Chapter 1 **"Flight"**

(Adapted for Readers' Theater by Kevin Mullery)

Characters: Narrators 1 and 2, Kana, Mafatu, Boys 1,2, and 3

Narrator 1: Kana stopped one afternoon to watch Mafatu at work on his nets. Of all the youths of his own age, Kana alone had been friendly. Sometimes he even stayed behind when the others were fishing to help the boy with his work.

Kana: The bonitos have begun to run, Mafatu.

Narrator 1: Kana said softly

Mafatu: Yes..

Narrator 2: the other returned, and then fell silent. His fingers faltered as they flew among the sennit fibers of the net he was making.

Kana: My father brought back word from the reef today. Already there are many bonitos out there. Tomorrow we boys will go out after them. That's our job. It will be fun, eh?

Narrator 2: Mafatu's knuckles whitened. His ears pounded with the swift fury of the sea....

Kana: That will be fun, won't it?

Narrator 1: Kana insisted, watching Mafatu closely. But the boy made no answer. Kana started to speak; he stopped, turned impatiently, and walked away.

Narrator 2: Mafatu wanted to cry after him

Mafatu: Wait, Kana! I'll go!

Narrator 2: But the words would not come. Kana had gone....

Narrator 1: That night a new moon rose above the edge of the sea, silvering the land with a bloom of magic. Wandering along the outer beach with Uri, Mafatu heard laughing voices and drew hastily into the black shadows of a pandanus. A group of boys were pulling their canoes above high watermark, and laying their plans for the morrow. Their voices were shrill with eagerness.

Boy 1: Tomorrow at daybreak...

Boy 2: Aue' It's work for us all. How else will we become fishermen and warriors? How else will we feed our families and keep the tribe alive?

Boy 3: True, Hikueru is too poor. There are only fish from the sea. A man must be fearless to provide food. We will all go -- every one of us!

Narrator 2: Mafatu, standing tense in the shadows, heard a scornful laugh.

Kana: Not all of us will go.

Narrator 2: He heard Kana scoff.

Kana: Not Mafatu!

Boy 2: Ha! He is afraid

Boy 3: He makes good spears.

Kana: Ho! That is woman's work. Mafatu is afraid of the sea. *He* will never be a warrior.

Narrator 2: Kana laughed again, and the scorn of his voice was like a spear thrust through Mafatu's heart.

Kana: Aia! I have tried to be friendly with him but he is good only for making spears. Mafatu is a coward.

Narrator 1: The boys disappeared down the moonlit beach. Their laughter f loated back on the night air. Mafatu stood quite still. Kana had spoken; he had voiced, once for all, the feeling of the tribe. Mafatu -- Stout Heart -- was a coward. He was the Boy Who Was Afraid.

Chapter 7

Learning that Makes Sense --Integrated Units

In this chapter you will find:

Ideas on the power and value in integrating reading, thinking, writing and speaking throughout your curriculum.

Suggestions for integrated curriculum units:

Heart Day

Feet Feat

Chocolate

Student samples.

Some Thoughts and Reflections on Integrating the Language Arts

Bob and Marlene McCracken: "Language Arts is more difficult to learn (not teach) when taught in isolation."

Language is learned by experiencing language.

Experience leads to ...**Thoughts**....which leads to **Language**

When students think, talk and write about what they're reading/encountering, true learning takes place AND test scores go up.

We remember 10% of what we read.
We remember 25% of what we hear.
We remember 30% of what we see.
We remember 50% of what we see/hear.
We remember 70% of what we say.
We remember 90% of what we say/do.

Frank Smith: "Once you know how to do something you can talk about it in the most meaningless way and think you are making sense."

Dorothy Parker: "I hate to write but I love having written."

E. M. Forster: "You don't know what you think until you try to write it down."

Peter Elbow: "Meaning is not what you start out with but what you end up with."

Walter Loban: "Writing is thinking. Writers explore their thinking and struggle to discriminate among the various concepts swirling about in their minds because writing is a way of coming to know, discovering, and unfolding."

Studying about language should not prevail over using language for genuine communication.

Grammar and language skills are taught through lessons using the students' writing. This is done both in overall class lessons (using the overhead or duplicated copies of student writing) as well as in small group settings.

Students should not view literature from a distance but through oral and written activities become involved in it, giving the literature relevance for them.

Nothing is too much work when you love it.

Students should be encouraged in the use of oral language as well as written for a wider range of thought processes: interpreting, reflecting, thinking creatively and speculatively, as well as recording, reporting, generalizing and classifying.

When children talk about their reading, reading scores go up.

Adapting selections for Readers' Theater seems both to enliven the class and immerse the students in the literature.

Don't ask questions to test knowledge, but because we want to know the answers -- to challenge thinking, promote real writing.

Reading is finding the answers; teaching is asking the questions. Silence is a tool not a weapon. Power in teaching comes in paying attention to out students.

Students need a wealth of varied writing experiences across the curriculum. How much more deeply do children think in history classes where they write a paper or take an essay test showing the relationships between events or tracing a trend through a given historical period?

The language arts (listening, speaking, and writing) are inter-related and are more difficult to learn (not teach), when they are taught in isolation from each other.

Language is learned by experiencing language.

Much of what we do in schools is not language but words which have the appearance of language. (i.e. some worksheets)

A reader grows from experiences and expectations, from reading many books and from reading the same book many times. Why shouldn't students develop a resentful attitude toward reading when (as noted in BECOMING A NATION OF READERS) they spend 70% of their time filling out skill sheets? Students who spend a lot of time circling vowel sounds get good at circling vowel sounds. They don't necessarily get good at reading.

Various techniques (monolog, dialog, etc.) are used which both allow for student formation and expression of ideas. Sharing these responses enhances the literature for the individual and group, helping the piece to become alive and relevant.

Teachers should work with students on composing not just correcting.

Excellence is not WHAT we do but HOW.

LET'S TALK CHOCOLATE: A THEMATIC APPROACH[1]

Today if a speaker stands before a group of elementary teachers and suggests adding something to the curriculum, he will be faced with everything from furtive glances to open hostility. Already there is far too much to teach and far too little time to teach it. Thematic units, however, bridge the gap between mandated curriculum and that shaped and driven by both teachers and students.

A thematic unit is powered by a single topic: throughout the unit content areas are taught using that topic as the unifying force. A fragmented curriculum thus becomes cohesive and teachers are able to show their students connections between content areas, allow them to make connections of their own, and encourage them to suggest extensions that move across the curriculum.

There is growing state support for integrated, across-the-curriculum thinking. Our students are so bombarded with unrelated and fragmented information that when asked to make inferences , draw conclusions, or simply engage in any high level critical thinking, they are unable to do so. Too much emphasis has been placed on thinking a little about a great deal of information, and not enough on thinking deeply about a narrow topic.

The California English Language Arts Framework supports the concept that unity is essential to in-depth understanding in general:

"As the human mind seeks unity among the parts for a wholeness of understanding, so do the English-language arts require integrating all the elements of language before students can make sense of the processes of thinking, listening, speaking, reading and writing. In-depth learning of any kind presumes various levels of effort and involvement of all the human senses and faculties."

Thematic units provide the teacher with specific means with which they can integrate not only the language arts but a wide variety of content areas as well. Such units integrate the curriculum without overburdening it. In fact, most classroom teachers discover that thematic units actually relieve some of the pressure imposed by our curricula.

Planning thematic units takes some practice. It is best to begin with a simple topic and a fairly short period of time. I began with theme days. My first was a very successful Popcorn Day for third graders. Popcorn was our central topic and we engaged in activities ranging from taste-testing a variety of popcorns and graphing the results to estimating the distance the popcorn would fly when popping in a popper without a lid.

We studied the history of popcorn, made mosaics with popcorn and wrote letters to the popcorn company that won out in our taste-testing. Units such as these also lead to positive parent and community involvement. We had parents as well as students suggesting extensions for weeks.

A semantic map provides the umbrella for planning a thematic unit. The central topic is placed in the heart of the map and the major content areas provide the first offshoots. From theses specific activities radiate out in as many directions as possible (see example, "Chocolate Week"). Fellow teachers, co-workers, parents and community members can provide valuable suggestions here. Usually the result is too many ideas,

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[1] Noble, Suzanne "Let's Talk Chocolate: A Thematic Approach," *California Reader*, November 1987

rather than not enough . Daily lesson plans are derived from the map, and the teacher decides which specific activities to use based on such factors as time constraints, material availability and student response.

My class completed a two-week thematic unit on chocolate just before winter recess. There were countless extensions that we could have explored, but I have discovered that it is better to move on while the student enthusiasm is still high and thereby avoiding the possibility of overkill.

This unit was originally developed as an extension of two novels that we were reading, Chocolate Touch, by Patrick Skene Catling, and Chocolate Fever, by Robert Kimmel Smith. The chocolate theme was a natural for the holiday season and was met with great enthusiasm. We studied chocolate around the world, the history of chocolate, and chocolate dangers such as tooth decay, allergies, obesity and hyperactivity. We made chocolate pudding and used it for finger paint, in which we practiced writing our chocolate vocabulary words. The unit found its way into the students' homes by means of a homework assignment in which they were to interview family and friends and record a variety of opinions about chocolate. These were shared in class the following day. Chocolate saturated all subject areas and even managed to work into math lessons using M and M's. Our final project was to make fudge which the students took home as a gift to their parents.

The level of academic achievement remained remarkably high throughout the unit. The students wrote amazing essays in which they compared the main characters of the novels we read: two boys who both suffered from forms of "chocoholism" The subject of chocolate abuse provided a benign forum for a discussion of substance abuse in general. Throughout the unit, the students shared flashes of insights in which they showed the connection-making process that they were experiencing. They learned painlessly and thoroughly and it all made SENSE. Perhaps Moffett (1983) says it best when he offers:

"Wholeness is the key. The great principle of nature is unity--the harmony of many things in oneness, of parts within wholes."

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Heart Day --Valentines and More

Valentine's day is a day for thinking about others. Write down three people's names below followed by at least 3 positive words or phrases to describe them:

_____ _____

_____ _____

_____ _____

Pulse

--What is it?
--Why do doctors take it?
--Pulse rate - At rest, after exercise (2 trials each).

Figures of Speech

heartless
cross my heart
cold hearted
his heart wasn't in it
you broke my heart
wearing your heart on your sleeve
heavy heart
eat your heart out
heart of the matter
heart of the city
my heart skipped a beat
I give my heart to you
tearing my heart out
heart of stone
you're all heart

Research Reports

St. Valentines
Barney Clark
Cupid
Game of hearts
How the heart works (diagram)
Aerobics
Valentine's Day
Why is the heart connected with love?

Shoes Have Personality

You are wearing an interesting pair of shoes today. Notice all the interesting shoes you see. There are many fascinating stories connected with these shoes. **Use your imagination!!!**

Below are some ideas for "shoe" stories. Choose one (or make up your own) and write a **fabulous** story. Write about your own or someone else's shoes if you want.

- Describe one day's adventures of your shoes. (Where did they go? Who did they meet?) Write a day in the life of a shoe?

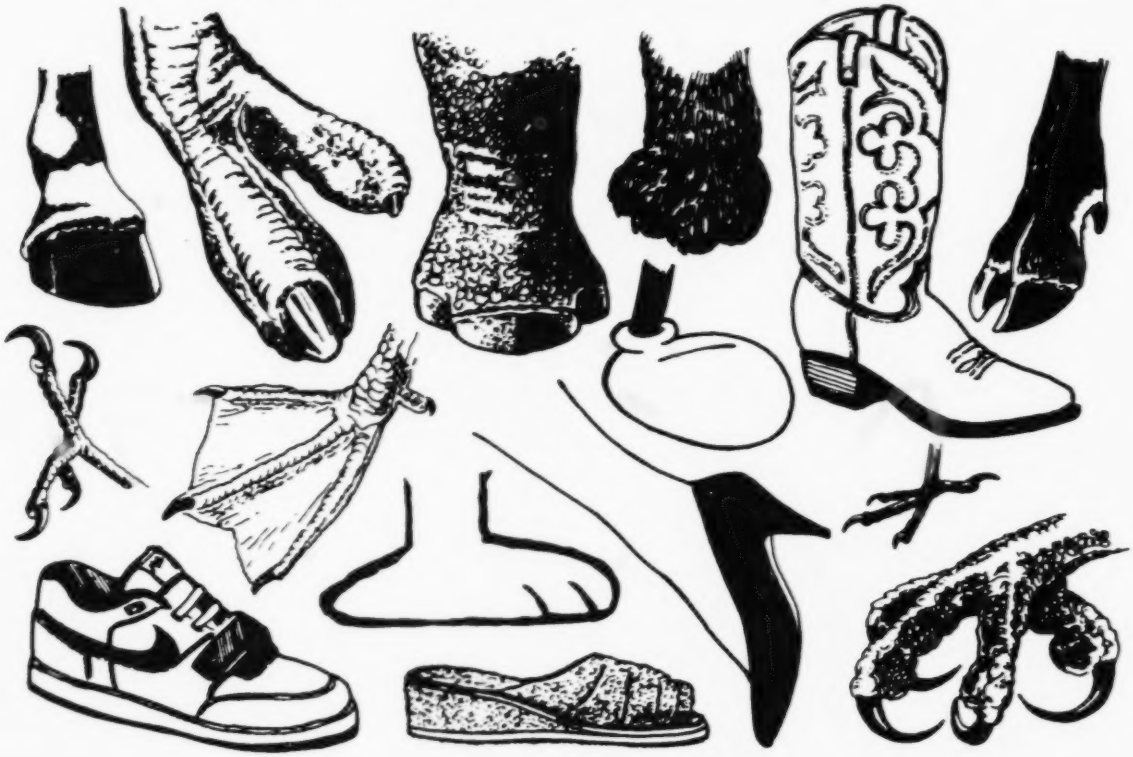
- Slip into the shoes of a famous person you've read about or heard about. Be that person. Describe their day. If the shoes of a famous person could talk what would they say?

- Describe the merry little elves who made your shoes. Or did someone else make your shoes? How were they made?

-Tell about the most unusual or most exciting journey your shoes could take. Where would you want your shoes to take you?

-If your shoes could talk what would they say to each other? What would they say to you? Write down the conversation.

-Describe the perfect shoe. Design the shoe of the future.



Name _____

Feet Phrases

Our language is filled with phrases having to do with feet and shoes. Figure out what the underlined phrases below mean.

Remember, they are all idioms. For an idiom the meaning of the phrase is not what you might expect when you look at the separate words.

1. What does it mean to be footloose and fancy free?
2. What does someone mean when they say walk a mile in my shoes?
3. What is a gumshoe?
4. What does someone mean when they say you put your foot in your mouth?
5. What does I wouldn't want to be in your shoes mean?
6. What do you do when you put your best foot forward?
7. What are seven league boots?
8. What does if the shoe fits wear it mean?
9. If you are light on your feet what does that mean?
10. What does he got where he is by stepping on some toes mean?
11. If you're walking on thin ice what's happening?
12. What does he's got one foot in the grave mean?
13. What does those are big shoes to fill mean?
14. What are you doing when you kick up your heels?
15. What is a flatfoot?
16. Who, and why, might someone ask you to toe the mark?
17. What's a flat-footed tie?

For 18-20 see if you can add your own "Feet Phrases"

18. _____

_____

19. _____

_____

20. _____

_____

A Day in the Life of My Shoes

(Write on the back)(Where did they go? Who did they meet? Choose your own or someone else's)

Name_____

Foot Facts

Below are some questions that should get your mind churning and your feet walking around a library to explore and make a discovery or two. List the location. If you can find the answer in more that one location list them all.

1. Who was the Roman god Mercury and what was so unusual about his feet? What was his nickname? Why?
2. What is your Achilles heel? Why is it called that? When does an Achilles heel mean a part of your foot and when doesn't it?
3. What is the practice of footbinding? (Hint: the Chinese believed in it)
4. What kind of shoes do Eskimos wear? Why?
5. What is Bigfoot and how did he/she get named? List another name for Bigfoot.
6. Who is Dr. Scholl?
7. Is a foot actually a foot long? How did our foot measurement get to called a foot?
8. You have just run a marathon. How far have your feet taken you?
9. How many feet tall is the Statue of Liberty?
10. Find two books which have something to do with feet in the title?
11. A pair of shoes went up to receive the award for best actress last year? Who was wearing them?
12. Who holds the current world's record for the mile run?
13. When were shoes first used?
14. Who holds the record for the world's biggest feet?
15. Where is the foot of a stage?
16. What is a "hoofer"?

Shoe Sketches

NAME _____

Write 5 words that...

Describe your shoes

_____

_____

_____

_____

_____

_____

Describe where your shoes have been

_____

_____

_____

_____

_____

_____

Describe how your feet feel in your shoes

_____

_____

_____

_____

_____

Now use some of these words to create a poem dedicated to your shoes

Let's hear it for shoes!

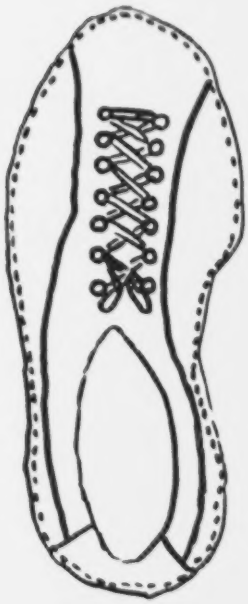
...Foot - Notes...

The Tennis Shoes Adventures

I am a brand new pair of tennis shoes sitting on the store shelf waiting for some lucky person to come and buy me.

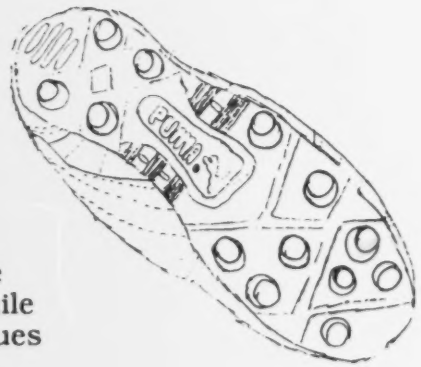
Here comes a man to buy me. Rad, he's buying me. Oh, that feels good! Being locked up in a box isn't what it's cracked up to be. Oh, that sun feels good. Here we go back to his house...

- Kerrie



My Feet

Wherever I goes
I take my toes
Avoiding rocks
Or tearing my socks
Riding a bike
Or taking a hike
Taking a restful walk
Or having a friendly talk
After running a fantastic mile
I relax, take my breath, and smile
My feet might be singing the blues
If it wasn't for the support,
Given my shoes.



I Ought to Put My Foot Down

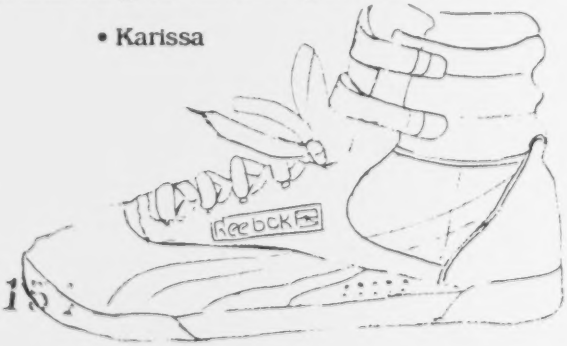
I never get a day off from work. I never get paid. I never get washed and I have never enjoyed my boss He always puts five gross, smelly things inside me. He also puts wet, dirty toes in me, water, food, and he even has the nerve to put toothpaste, a toothbrush, and worst of all, he kills bugs with me and kills them inside me.

My boss is so ignorant. I just hate him. He never wears socks so I always stink. He doesn't even put odor eaters in me. He doesn't even care. You know all my friends make fun of me and call me Stinky, but my real name is Keds.

That non-respectable, no good for nothing boss of mine. He always throws me around. That's why I'm all scuzzed up. I have grass stains, bubble gum on the heel of me, dirt clods, and worst of all that awful smell.

When I was just born, I used to be pure white, and now look what that shoe murderer did to me. I should report him to the ABUSED SHOE agency. I bet he would really get a kick out of that. But then again, I don't think they'll take him in because he's a 13-year-old boy, blue eyes, brown hair, and has great taste. He picked me, didn't he?

• Karissa



Chapter 8

Super Stories

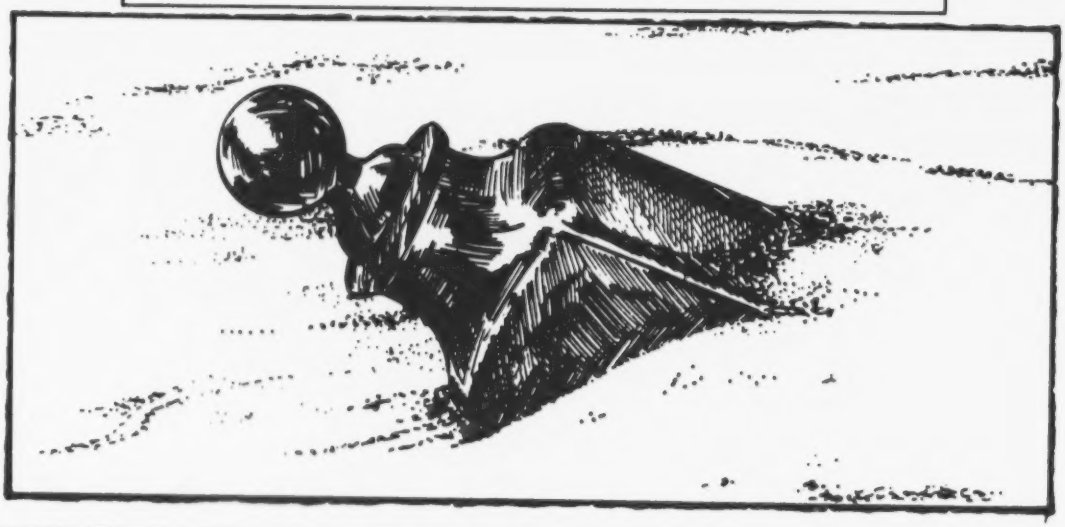
In this chapter you will find:

Powerful strategies for **all** students using:
Miss Nelson is Missing
Leo the Late Bloomer
Wilfrid Gordon McDonald Partridge
and **Do Not Open**
for reading writing, thinking, listening and speaking.

Techniques that are alternates for book and discovery sharing.

Applications of material presented in this book:

Questioning Strategies
Story Telling
Integrated Units
Readers Theater



A Great Way to Begin the School Year

using **Miss Nelson Is Missing** by Harry Allard

Miss Nelson is an outstanding book to read to children of all ages. I've used the book very successfully with students at the very beginning of the school year. I work through many of the strategies below and begin to explore the concepts:

- What makes a good teacher?
- Why do we need rules in our classroom? in our country?
- How do we go about establishing rules that are as satisfactory as possible for all?

(Miss Nelson makes an excellent introduction to a unit on Government or Law)

Many of the strategies are appropriate for cooperative groups to explore. One of the tasks I usually have groups tackle is making a list of class rules they think are sensible, reasonable, and they could live with. After groups share their rules, we'll have further discussions, quickwrites, double-entry journals, etc. to work through the rules and other issues below. (I find, generally, that the class almost always comes up with a set of rules **I** can live with. If anything, they tend to be a little "harsher" with their rules than I would be.)

I've done my list of rules, etc. without using **Miss Nelson**. The difference is dramatic. Without the background **Miss Nelson.** provides, the students' writing was shallow and lifeless. Using Miss Nelson, they clearly saw for themselves the need for rules. They clearly saw that, yes, if a teacher was just "nice" he/she would have an awful time. A successful teacher has to have a little "Ms. Swamp" inside.

The Power of this Unit

I've had my students work in cooperative groups. I've had them use double entry journals and quickwrites. I've had them work in response groups, and write dialogs. They've all had the opportunity to speak orally to the class and in small groups. We worked through writing as a process. They've had an opportunity to think about and respond to higher level questions. They've been exposed to Readers Theater.

And, with the establishing of our class rules, talking about getting along, etc., we've begun establishing a very positive feeling tone in our classroom. Used in conjunction with **Leo the Late Bloomer** stressing accepting and understanding ourselves and others, we're ready for exciting and successful school year.

(Note: Strategies for cooperative learning, journals, quickwrites, response groups, the writing process, using Readers Theater, questioning, **Leo the Late Bloomer** are shared in this book.)

Ideas and activities to explore:

1. Describe Miss Nelson's Class.
2. Describe the changes Ms. Swamp makes.
3. Is Miss Nelson now a good teacher? How do you know?
4. Was Miss Nelson really Ms. Viola Swamp in disguise? How do you know? List the information Harry Allard gives that might lead you to this conclusion.
5. Is Miss Nelson going to have trouble with her class in the future? Give reasons or evidence to support your answer.
6. If the students liked Miss Nelson and not Ms. Swamp, why were they more well-behaved for Ms. Swamp?

7. What kinds of students would behave for Ms. Swamp but not for Miss Nelson? Why?
8. How do the students in our class or other classes you've been in behave when there's a substitute? Did they behave like the kids in Room 207? Why or why not?
9. What are some of the things people have done in your classes to annoy teachers?
10. Talk/writing/debate topic - Does strictness make a teacher a good teacher?
12. What are some of the worst things a teacher can do to you?
13. What makes a teacher a good teacher?
14. What does a teacher have to do to have his/her children behave and still enjoy school?
15. Create a recipe for a good teacher.
16. Have your students write "Dear Miss Nelson" letters as her students would have written during her "absence."
17. Have your students write diary (or journal) entries for Miss Nelson before, during, and after her "absence." Be sure to have them show her feelings.
18. How else might Miss Nelson have tried to solve her problem. (Suggestion: Brainstorm possibilities and write alternative endings for the story.)
19. Draw wanted posters for Miss Nelson and/or Ms. Swamp.
20. Have a conversation between Ms. Swamp and Miss Nelson (or a pair of teachers like them) about how to run a class.

Possible Dialogs to be written: Dialogs have several advantages. They work well with students working both individually and with a partner. Rather than writing a paper for which the teacher is the main audience or having to write on a more abstract level, children have the opportunity to dig in to a challenging and exciting task. Students enjoy both sharing what they've written and listening to other student's "plays." Many students will manage to creatively work in humor to add to everyone's enjoyment.

Before Miss Nelson's return: (as an alternative to questions 6 and 7)
Kim: I think Miss Nelson is a really great teacher
Chris: Yeah, then how come we misbehave so much?
Kim: Well...

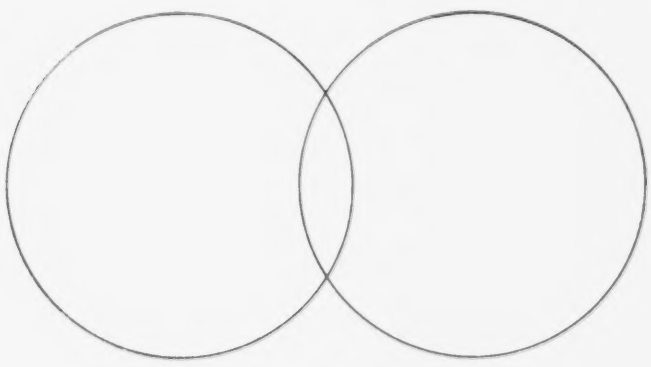
At the end of the book: (an alternative, perhaps, to question 5)
Kim: I'm glad Miss Nelson is back. She's a really great teacher.
Chris: I'm not so sure...

Venn Diagrams

This strategy is both simple and powerful. (The Venn diagram elsewhere in this book can be used both by the students and for an overhead master.)

Miss Nelson

Ms. Swamp



Venn Diagrams - Extensions

Using the circles from the previous page:

- In the circle drawn on the board or overhead labeled "Miss Nelson", I would put all words that describe or tell about Miss Nelson.
- I would repeat the process for Ms. Swamp.
- If there were any words on both lists I would put them in the center (or intersection). If not, I'll specifically ask the children for any such words. "Teacher" or "woman," etc.
- I'll select a word from one of the lists (usually an adjective not actually used in the story) and ask them to find evidence in the story to support this conclusion. Students will look through the story for the proof, reading aloud what they find.
- I'll record this "proof."
- Next we'll write our proof using a sentence frame. Some possibilities to choose from:

I know Miss Nelson is _____ because she _____.

When Miss Nelson _____ it showed _____.

Miss Nelson is ___ because when she _____ it showed she _____.

(The use of a sentence frame is a judgment call you'll have to make based on the needs of your children. I usually share one as a possibility for students to use. Some students choose to use it, some don't.)

- Next I would assign another adjective for individuals or pairs to do independently.
- I would have them share in small groups followed up by someone from each group sharing with the entire class.
- Later, I would have them write comparison and contrast papers:

Miss Nelson is _____ but Ms. Swamp is ___. I know this because _____.

Both Miss Nelson and Ms. Swamp are _____. I know this because _____.

Venn -- Possibilities/Extensions

- Once you've worked through the strategies and provided guided practice, you'll find that your students can use Venn diagrams frequently to work through a piece of literature and provide a way for you students to share with one another other books they've been reading.

- Venn Diagrams can be used to compare and contrast two characters in a book, two famous people researched, a character at the beginning to himself at the end of a story, two cities, two countries, etc.

- Venn diagrams also can be used as step towards creating a "Diamante" poem.

- Project AIMS (and other Science or Math materials) frequently use Venn diagrams for dealing with sets and/or classifying objects. Practice using Venn diagrams with the Dewey decimal system ,a classification system for books, is shared in the Library Skills chapter of this book. Its title is "Independent Activities."

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Miss Nelson Is Missing

Adapted for Readers Theater by Kevin Mullery
(Limited to classroom use)

Cast

Narrators 1, 2, and 3
Miss Nelson/Viola Swamp
Kids 1, 2, 3 and 4
Detective McSmogg

N 3:	Miss Nelson is Missing. Written by Harry Allard
N 1:	The kids in Room 207 were misbehaving again.
N 2:	Spitballs stuck to the ceiling.
N 1:	Paper planes whizzed through the air.
N 2:	They were the worst behaved class in the whole school.
Miss Nelson:	Now settle down.
N 3:	said Miss Nelson in a sweet voice.
N 1:	But the class would <u>not</u> settle down.
N 2:	They whispered and giggled.
N 1:	They squirmed and made faces.
N 2:	They were even rude during story hour.
N 1:	And they always refused to do their lessons.
Miss Nelson:	(exasperated) Something will have to be done.
N 2:	The next morning Miss Nelson did not come to school.
Kids:	**Wow**
N 3:	Yelled the kids
Kids:	Now we can <u>really</u> act up!
N 1:	They began to make more spitballs and paper planes.
Kids:	(gleefully) Today let's be just terrible!
Viola Swamp:	Not so fast
N 3:	Hissed an unpleasant voice.
N 2:	A woman in an ugly black dress stood before them.
Viola:	I am your new teacher, Miss Viola Swamp.
N 1:	And she rapped the desk with her ruler.
Kids:	(somewhat frightened) Where is Miss Nelson?
Viola:	Never mind that!
N 3:	Snapped Miss Swamp
Viola:	Open those arithmetic books!
N 2:	Miss Nelson's kids did as they were told.

N 1:	They could see that Miss Swamp was a real witch.
N 2:	She meant business.
N 1:	Right away she put them to work.
N 2:	And she loaded them down with homework.
Viola:	We'll have no story hour today. (pauses, and says sternly) Keep your mouths shut (pauses and then commands) Sit perfectly still. (pauses and dramatically adds) And if you misbehave, you'll be sorry.
N 2:	The kids in room 207 had never worked so hard.
N 1:	Days went by and there was no sign of Miss Nelson.
N 2:	The kids missed Miss Nelson!
Kids:	Maybe we should try to find her.
N 1:	Some of them went to the police.
N 2:	Detective McSmogg was assigned to the case.
N 1:	He listened to their story.
N 2:	He scratched his chin.
McSmogg:	Hmmmm. (pauses, then continues) Hmmmm. I think Miss Nelson is missing.
N 1:	Detective McSmogg would not be much help.
N 2:	Other kids went to Miss Nelson's house.
N 1:	The shades were tightly drawn, and no one answered the door.
N 2:	In fact, the only person they did see was the wicked Miss Viola Swamp coming up the street.
Kids:	If she sees us, she'll give us more homework.
N 1:	They got away just in time.
N 1, 2, 3:	Maybe something terrible happened to Miss Nelson!
Kid 1:	Maybe she was gobbled up by a shark!
N 2:	But that didn't seem likely.
Kid 2:	Maybe Miss Nelson went to Mars.
N 2:	But that didn't seem likely either.
Kid 3:	I know!
N 3:	exclaimed one know-it-all,
Kid 3:	Maybe Miss Nelson's car was carried off by a swarm of angry butterflies!
N 2:	But that was the least likely of all.
N 1:	The kids in Room 207 became very discouraged.

N 2:	It seemed that Miss Nelson was never coming back. And they would be stuck with Miss Viola Swamp forever.
N 1:	They heard footsteps in the hall.
Kids:	(whispering) Here comes the witch..
Miss Nelson:	Hello, children.
N 3:	Someone said in a sweet voice.
N 1, 2, 3:	It was Miss Nelson!
Miss Nelson:	Did you miss me?
Kids:	We certainly did!
N 3:	Cried all the kids.
Kid 4:	Where were you?
Miss Nelson:	That's my little secret. How about a story hour?
Kids:	(excited) Oh yes!
N 2:	Miss Nelson noticed that during story hour no one was rude or silly.
Miss Nelson:	What brought about this lovely change?
Kids:	That's <u>our</u> little secret.
N 1:	Back home, Miss Nelson took off her coat and hung it in the closet (right next to an ugly black dress).
N 2:	When it was time for bed she sang a little song.
Miss Nelson:	I'll never tell.
N 3:	She said to herself with a smile
N 2:	P.S. Detective McSmogg is working on a new case.
N 3:	He is <u>now</u> looking for Miss Viola Swamp.

A Path to Story Telling

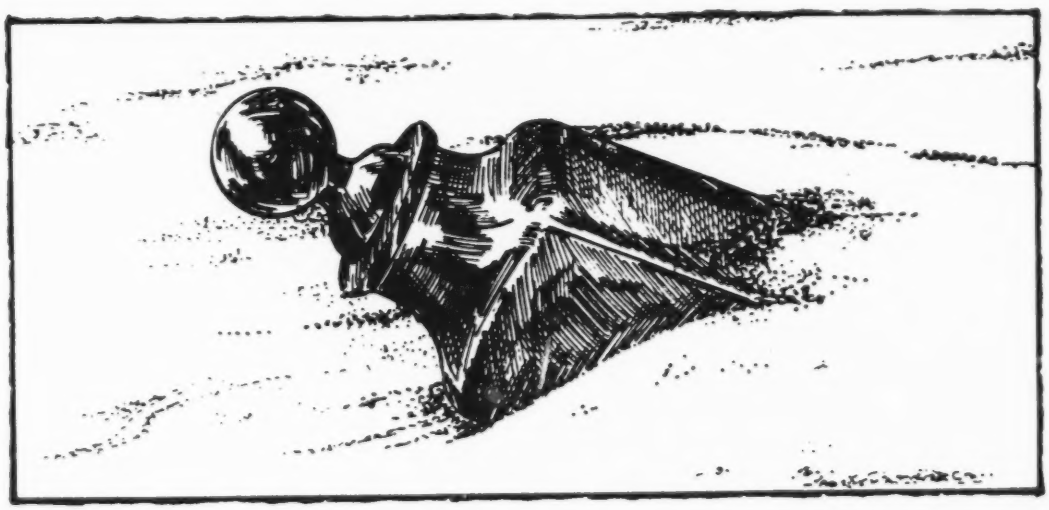
Do Not Open by Brinton Turkle

Do Not Open by Brinton Turkle was a California Young Reader Medal nominee several years back. The questioning strategies and other activities included here were part of a packet of materials developed by classroom teachers to be used with the nominated books.[1] I believe the variety of questions at different levels is an excellent model of how questioning strategies can be applied to what appears to be a very simple story. As a result of the thinking and response the book and questions bring, we would recommend using this book with all Kindergarten through 6th grade students.

With 5th and 6th graders you can have them use all of the writing/response strategies shared elsewhere in this book with a piece of literature which is both very powerful and brief. Vocabulary and a basic understanding of the story are not an issue. You can zero in on higher level thinking skills, etc. I have found, in general, that working with excellent "primary books" to have been both a worthwhile and successful reading/thinking/writing/speaking experience with all 6th graders.

If you are familiar with **Do Not Open** and have felt the power and joy of reading it to your students, you know it is a story that begs to be shared aloud. In addition to reading it aloud, it is a very successful Readers' Theater experience. We are are also encouraging using Story Telling/Word Weaving techniques with this story. The tips included will help you begin to master this worthwhile strategy.

But the concepts shared go beyond the teacher. Sharing these activites with students (i.e. having them "Block Out a Story" to share it individually or as a group effort to the class) has powerful implications for our students.



[1] For a good source of good, new books, the California Young Reader Medal nominees are an excellent choice. Check with your local California Reading Association chapter or with your children's librarian.

DO NOT OPEN

Adapted for Readers Theater by Kevin Mullery
(Limited to classroom use)

Cast
Narrators 1 and 2
Miss Moody
Captain Kidd (cat) - no speaking parts
Creature

N1:	Do Not Open
N2:	by Brinton Turkle
N1:	Miss Moody lived at land's end with Captain Kidd. Captain Kidd wasn't the famous pirate: he was a cat. One morning after a storm, Miss Moody found him washed up on the beach. He was nearly drowned. She nursed him until he was well, and he repaid her kindness by keeping her cottage free of mice.
N2:	Captain Kidd hated storms. Miss Moody loved them. Just about everything in her cottage was found on the beach after a storm, even the handsome banjo clock over her fireplace. The only thing wrong with it was, it wouldn't go. The hands always pointed to twenty minutes to four o'clock.
N1:	Late one September afternoon, the sky darkened. Wind blustered up from the southeast. Miss Moody knew what was coming. She shut the windows and lit a cheery fire in the fireplace. Then she made a delicious chowder for supper. There was enough for Captain Kidd, but he wouldn't come out from under her bed to eat it.
N2:	Lightning flashed. Thunder crashed. Rain dashed against the windows. All evening the wind howled furiously and tried to blow the little cottage to Halifax.
N1:	Was Miss Moody worried? Not a bit. Her sturdy house had been built by a sea captain. It could ride out any storm. She washed the supper dishes and went to bed with a good ghost story. Now and then she smiled as she wondered what surprises might be waiting for her on the beach in the morning.
N2:	Captain Kidd crept out of his hiding place and snuggled under her quilt. Miss Moody tickled him under his chin and turned out the light.
Miss Moody:	Silly old cat. What on earth is there to be afraid of?
N1:	After a quick breakfast the next morning, Miss Moody got out the old wheelbarrow. She and Captain Kidd were ready for the treasure hunt.
N2:	The first thing she found was a pretty tin box full of wet cookies. Just what she needed for her postcard collection. She dumped out the cookies and stowed the box in her wheelbarrow.
N1:	Then she saw something red in the sand. It was a rug. She shook it out. One corner was missing, but it would look just lovely in her

bedroom. The torn end could be tucked under the chest of drawers. She stowed the rug in her wheelbarrow.

N2: She next came upon a pile of driftwood. What gorgeous colors it would make burning in her fireplace! There was too much for one load, so she stowed as much as she could in her wheelbarrow and headed home. She would come back for the rest later.

N1: Captain kidd saw it first and he didn't like it at all. Nearly hidden in the sand was a small dark bottle. Colored bottles of all kinds hung in Miss Moody's west window. When the sun shone through them, it was like being in church. But there were no deep purple bottles like this one. It was closed tight. These words were scratched on it: DO NOT OPEN.

N2: A voice said...

Creature: "What do you want more than anything in the world?"

N1: More than anything in the world, Miss Moody wanted her banjo clock to run properly; to tick and bong like banjo clocks are supposed to do. But she was certainly not about to tell this to a stranger.

Miss Moody: None of your beeswax!

N2: she snapped, and turned around to see who had sneaked up behind her.

N1: No one was anywhere in sight. She couldn't even see Captain Kidd for a moment. Then she noticed his tail twitching from under the wheelbarrow.

Creature: "I'll give you whatever you want if you'll just let me out. Pretty please?"

N2: The voice was coming from the bottle! Miss Moody almost dropped it.

Miss Moody: (gasping) Who are you?...

Creature: I'm a poor little child. I was put in here by a wicked magician. I want to go home to my mama. Pull out the stopper. Please free me!

N1: Should she open the bottle?

N2: Miss Moody could not stand hearing a child cry. She tugged at the stopper. Suddenly it popped out.

N1: Smoked trickled out of the bottle. She threw it on the sand. The smoke came out in billows, twisting into a big black cloud. The bottle burst. From inside the cloud came horrid laughter. It was not the laughter of a child.

Creature: FREE!!!

N2: roared a voice like thunder.

N1: The smoke cleared away and Miss Moody was staring at the biggest, ugliest creature she had ever seen.

Creature: Thank you, madam. Too bad you didn't make a wish. You could have had anything you wanted - gold, jewels, a palace. I could have made you a queen or a president. Now I must get to work.

Miss Moody: Work?...

N2: said the astonished Miss Moody.

Creature: Lots of work. When anyone wants to steal or cheat or lie or hurt someone else or start a nice little war. I help them do it. (Laugns) Just for fun, I get into people's dreams. Children wake up screaming.

Miss Moody: That's just what you are. A bad, bad dream.

Creature: Why aren't you afraid of me?

Miss Moody: Because I'm not afraid of anything I don't believe in. And I don't believe in you for a minute.

N1: The creature grew bigger and uglier.

Creature: Now are you afraid of me?

Miss Moody: NO.

N1: The creature grew even bigger and even uglier.

Creature: (snarling) Are you still not afraid of me?...

Miss Moody: Getting bigger and uglier doesn't scare me. I'm only afraid of mice. And you can't grow small like a little mouse.

N1: The creature vanished.

N2: At Miss moody's feet was a tiny gray mouse.

N1: Captain Kidd pounced. So quickly it didn't have time to squeak, he killed and swallowed the mouse.

Miss Moody: Captain! Are you all right?

N1: Captain Kidd burped.

N2: Miss Moody, Captain Kidd and the wheelbarrow all went home, wobbling a little bit.

N1: Before they got to the cottage, Miss Moody heard it:

N2: Bong! Bong!..Bong! Bong! Bong! Bong! Bong! Bong!

N1: She rushed inside.

N2: The handsome banjo clock over the fireplace was ticking away busily. And the hands pointed to one minute past eight o'clock.

DO NOT OPEN by Brinton Turkle
(developed by Bev Radloff)

1. Divide a long piece of paper into three parts. Carefully illustrate the beginning, middle and end of the story. These pictures take time and not only help the child recall the events in a story, but serve as a retelling device. This story also lends itself to a Reader's Theater Script.

2. In the story, Miss Moody was not afraid of the creature because she was not afraid of something she did not believe in and she didn't believe in the creature. Young children have many things that they are afraid of--some real, but most imaginary. A large drawing of the bottle with the words DO NOT OPEN on it was placed on the bulletin board. The class was asked what happened when Miss Moody removed the stopper to the bottle. A discussion of fears--what we are afraid of--followed. Each child was then asked to draw a picture of what they were most afraid of. These pictures were posted around the bottle and then after they had been discussed, they were rolled up and put back in the bottle and the stopper was put back into place. This was done so that the fears were not still out in the open, but were put safely away.

3. An interesting follow-up, especially for third graders or second graders at the end of the year, would be to write some poems about fear. One of my class' favorite forms of poetry is the cinquain. Instead of using a syllable count, we use a word count. The first line contains one word (a noun). The second line has two words (adjectives). The third line has three words that express action (verbs). The fourth line contains a few words that tell a feeling about the first word. Line five has one word (noun) that either is the first word all over again or another word for the first word.

4. Another activity that my class loved was acting out the parts of the creature that came out of the bottle and Miss Moody. They enjoyed thinking of different ways to get rid of the creature rather than having Captain Kidd kill it.

Literature Lovers Contract for
DO NOT OPEN by Brinton Turkle
(developed by Jan Beekman)

I. RECALL. (knowledge and comprehension)

1. Who is the main character? Name and describe her._____

_____

2. How did Captain Kidd repay her for saving his life?_____

_____

3. Explain why Miss Moody loved storms _____

_____

4. List five things Miss Moody found on the beach_____

_____

5. Tell why Miss Moody opened the bottle._____

II. APPLICATION

1. Find a bottle which might be like Miss Moody's bottle. Paint "Do Not Open" on it. Draw a picture of what might come out of your bottle if you opened it.

2. Select two classmates to dramatize part of this story with you. Have one be Captain Kidd, and the other be the creature. Act it out for a group of your friends.

3. Make a collection of real things or cut out pictures of things you might find on the beach. Write a story about where each might have been found and how you think it might have gotten on the beach.

4. Use clay and make a model of one form the creature took.

5. Interview at least ten people. Talk to adults as well as children. Ask them if they are afraid of storms. Record their answers on a chart such as:

NAMES	YES	NO	WHY?

REPORT YOUR FINDINGS TO YOUR CLASS. COMPARE YOUR FINDINGS WITH OTHERS WHO CHOSE TO DO THIS INTERVIEW ACTIVITY.

III. ANALYSIS

1. Compare the way the wheelbarrow went out to the beach with the way it returned. How do you think it was different?_____

_____

2. Describe Miss Moody's feeling as "Smoke trickled out of the bottle" and she threw it on the sand._____

_____

3. Compare Miss Moody's feelings when she threw down the bottle with her feelings when she said, "I'm not afraid of anything I don't believe in."

_____

_____

IV. SYNTHESIS

1. Why do you think the banjo clock worked at the end of the story? (Think back to what Miss Moody did before she pulled out the stopper.)_____

_____

2. Imagine that you found that bottle. What would you have done?

_____

_____

3. Pretend the red rug was magic. When Miss Moody puts it on the floor of her bedroom, something happens. Create a special ending for the story explaining the rug's magic.

V. EVALUATION

1. Suppose Miss Moody had not opened the bottle. Instead, she brought it home and put it in her window. Predict (guess) what might have happened next.

_____

_____

_____

2. What if you found an old steering wheel from a ship. What would you do with it?_____

_____

3. Miss Moody went to bed with a good ghost story. Recommend (suggest) a book which you think she would enjoy during the next storm. Tell why you think she'd like it._____

_____

4. To whom would you recommend this book, "Do Not Open," and why do you think he/she would like it?_____

_____

_____

5. Tell about some way that a pet you've had has helped you or a way it has kept you company (if you've never had a pet, tell why not)._____

_____

_____

Blooming with Leo

Leo the Late Bloomer by Robert Kraus is an enchantingly simple story for people of all ages. Sue Measures, a Hueneme 1st grade teacher, after discussing the concept of blooming, had her students write what they HAD bloomed at and what they HAD NOT bloomed as yet.(samples included) . They talked about growing, changing. She posted these on the wall along with flowers her students had painted. Her science unit -- not surprisingly -- was flowers. The unit, she felt, helped make her children a little bit more understanding of themselves and others.

This "primary unit" can be used almost identically through the 6th grade. The science may be a bit more technical. They might do a lot more experiments with plants, talk more knowledgeably about the process of change.They might now be able to write with far greater ease. They might be able to do research on a tree or the insects that live in them. But the positive feeling tone such a unit brings to a class is equally important at the 1st and the 6th grade levels.

We can testify to the power of Leo the Late Bloomer with adults. We did not use it in the first of our Reading Discoveries Workshops. We did for the others. After a shared reading the book, showing the children's "Blooming" writing, I shared what I had bloomed at and what I hadn't bloomed at. We then asked each participant to do the same and then share it with the group. The results were both warm and humorous. We could almost "feel" the group beginning to come together.

Beyond Leo -- A Powerful Strategy

After they've read/experienced another book you can ask your children what a particular character has and hasn't bloomed at as yet or what do they need to bloom at. This strategy also makes for an interesting twist for a biography. After reading a book, listening to a story or watching a film, students could write what a famous person has bloomed at /not bloomed at. This could deal either with personal qualities or with their accomplishments:

Martin Luther King, Jr. has bloomed at
working for and dreaming of a better America,
fighting peacefully and mightily for the rights of all peoples,
and rising above the fear and prejudice directed at him.

Martin Luther King, Jr. has not bloomed at overcoming the hatred in some people,
convincing all people to let the love of God guide their lives,
or seeing his dream become a reality for all Americans

A Few Other Possibilities

• Have students write a dialog between Leo's parents before he's "made it" and again afterwards. (Dialog) Some possible starts:

Dad: Dear, I'm worried about our son Leo.
Mom: Be patient. Remember...

Dad: (surprised) I'm pleased that Leo is so successful.
Mom: Why are you so surprised? ...

• Write down/talk about what the dad might be thinking before and after Leo's success. (Interior Monolog) Some possible starts:

"I'm not sure that boy of mine will ever learn..."
or " I knew he could do it..."

Leo the Late Bloomer
by Robert Kraus
Adapted for Readers Theater by Kevin Mullery -- Limited to classroom use

Cast: Narrators 1 and 2, Leo, Leo's Father, Leo's Mother

Narrator 1: Leo the Late Bloomer

Narrator 2: by Robert Kraus

Narrator 1: Leo couldn't do anything right.

Narrator 2: He couldn't read.

Narrator 1: He couldn't write.

Narrator 2: He couldn't draw.

Narrator 1: He was a sloppy eater.

Narrator 2: And, he never said a word.

Father: What's the matter with Leo?

Narrator 1: asked Leo's Father.

Mother: Nothing

Narrator 2: said Leo's mother

Mother: Leo's is just a late bloomer.

Father: Better late than never.

Narrator 1: Every day Leo's father watched him for signs of blooming.

Father: Are you sure Leo's a bloomer?

Mother: Patience...A watched bloomer doesn't bloom.

Narrator 1: So Leo's father watched television instead of Leo.

Narrator 2: The snows came.

Narrator 1: Leo's father wasn't watching.

Narrator 2: But Leo still wasn't blooming.

Narrator 1: The trees budded.

Narrator 2: Leo's father wasn't watching.

Narrator 1: But Leo still wasn't blooming.

Narrator 2: Then one day,

Narrator 1: in his own good time,

Narrator 2: Leo bloomed!

Narrator 1: He could read!

Narrator 2: He could write!

Narrator 1: He could draw!

Narrator 2: He ate neatly!

Narrator 1: He also spoke.

Narrator 2 And it wasn't just a word. It was a whole sentence.

Narrator 1: And that sentence was...

Leo: **I made it!**

Becky

I have bloomed at rollerskating, dancing, swimming, making my bed and being a warm fuzzy. But I have not bloomed at soccer, surfing and washing dishes.

Jason

I have bloomed at soccer, jumping rope, kickball, riding my bike, writing stories, reading, and handstands. But, I have not bloomed at doing homework, dancing, painting and catching the cat.

Wilfrid Gordon McDonald Partridge by Mem Fox

Wilfrid Gordon, though it has the appearance of a book for primary students, also has a lot of potential for intermediate grade children as well. (It's fast becoming a favorite with adults too.)

Story Summary

Wilfrid ends up making a memory basket for Miss Nancy Alison Delacourt Cooper, his favorite person at the old people's home next to his house. After his father informs Wilfrid that Miss Nancy has lost her memory, Wilfrid, because he doesn't understand, asks many of the old people what a memory is. Then he collects a basketful of objects which are reminders of his memories. Miss Nancy is touched both by Wilfrid's loving act and by the objects themselves. They bring forth many memories which she fondly shares with Wilfrid.

Activities

There are many possibilities with a book like *Wilfrid Gordon...* Some of them include:
- Talking about the different definitions the characters give of a memory (and sharing/writing abput memories of each kind)
- Unlocking meaning/dealing with inferences by asking, for instance, why Wilfrid "remembered with sadness the medal his grandfather gave him."
- Discussing/writing about what makes somebody special for us, why was Miss Nancy so touched, did she really remember because of what Wilfrid did, etc.
- The subjects "grandparents," aging, death, etc. might be addressed

Memory Baskets

While I really don't mean to short shrift the potentials of *Wilfrid Gordon*, what I wished to highlight was the power of the memory basket concept.

1. Ask students, after they have finished reading a book, to make up a memory basket for the book or for one of its characters.

2. Have students share a vacation, a field trip, a special outing, using the memory basket technique.

3. Students could interview a parent, relative, or friend about their job or childhood and share using a memory basket.

4. After reading about Benjamin Franklin, for instance, students could make up a memory basket to "report" about him to the class.

What might you put in Ben Franklin's basket? Some of the items we thought of:

Ball of string, kite, and/or key (his electricity experiments)
a rubber mouse (the book/movie **Ben and Me**)
a stove, glasses or rod (some of his inventions)
a newspaper or book (he ran a newpaper)
bottle of French dressing (he convinced the French to help us during the Revolutionary War)
a $2 bill/picture of Thomas Jefferson (Franklin worked with Jefferson)
etc., etc.

Adding a "twist" like this to assignments:

- Decreases the likelihood that students will merely copy or paraphrase a resource
- Allows for a creative twist which a surprising number of students will take advantage of
- Increases interest and enthusiasm in the class through the sharing (audience)
- Allows students to work cooperatively together
- Decreases teacher paper load. (Instead of reading through a pile of paraphrased reports piled on your desk, you will be able to listen to the presentation also and/or view the drawn/labeled baskets displayed on your bulletin board..
- Lets students get actively involved in the learning with each student contributing the the learning in the classroom.

5. Guessing Game/Riddles: Characters memory baskets could be shared with the rest of the class trying to figure out who is being described.

Younger students could, as Miss Nancy did, use the objects as prompts to aid them in their oral sharing. Older students could do this as well. Additionally they could write out and/or draw and label their "baskets" which could be displayed on a bulletin board.

Wilfrid Gordon McDonald Partridge
Written by Mem Fox

Adapted for Readers Theater by Kevin Mullery
Limited to Classroom Use

Cast: Narrators 1, 2, and 3 (N1, N 2, N 3)

Wilfrid	Miss Nancy	Mother
Father	Mrs. Jordan	Mr. Hosking
Mr. Tippett	Miss Mitchell	Mr. Drysdale

(Cast can easily double up if desired)

N 1 — There once was a small boy called Wilfrid Gordon McDonald Partridge and what's more he wasn't very old either.

N 2 — His house was next door to an old people's home and he knew all the people who lived there.

N 1 — He liked Mrs. Jordan who played the organ.

N 2 — He listened to Mr. Hosking who told him scary stories.

N 1 — He played with Mr. Tippett who was crazy about cricket.

N 2 — He ran errands for Miss Mitchell who walked with a wooden stick.

N 1 — He admired Mr. Drysdale who had a voice like a giant.

N 3 — (Turns around to face audience) But his favourite person of all was Miss Nancy Alison Delacourt Cooper because she had four names just as he did. He called her Miss Nancy and told her all his secrets. (Turns back to audience)

N 1 — One day Wilfrid Gordon heard his mother and father talking about Miss Nancy.

Mother — Poor old thing.

Wilfrid — Why is she a poor old thing?

Father — Because she has lost her memory.

Mother — It isn't surprising. After all, she is ninety-six.

Wilfrid — What's a memory?

N 1 — He was always asking questions.

Father — It is something you remember. (Father and Mother turn back to the audience)

N 2 — But Wilfrid Gordon wanted to know more, so he called on Mrs. Jordan who played the organ.

Wilfrid — What's a memory?

Mrs.Jordan	(Turning towards audience) Something warm, my child, something warm.(Back to audience)
N 1	He called on Mr. Hosking who told him scary stories.
Wilfrid	What's a memory?
Mr.Hosking	(Turning towards the audience) Something from long ago, me lad, something from long ago. (Back to audience)
N 2	He called on Mr. Tippett who was crazy about cricket.
Wilfrid	What's a memory?
Mr.Tippett	(Turning towards audience) Something that makes you cry, my boy, something that makes you cry. (Back to audience)
N 1	He called on Miss Mitchell who walked with a wooden stick.
Wilfrid	What's a memory?
Miss Mitchell	(Turning towards audience) Something that makes you laugh, my darling, something that makes you laugh. (Back to audience)
N 2	He called on Mr. Drysdale who had a voice like a giant.
Wilfrid	What's a memory?
Mr. Drysdale	(Turning towards audience) Something as precious as gold, young man, something as precious as gold.(Back to audience)
N 1	So Wilfrid Gordon went home again to look for memories for Miss Nancy because she had lost her own.
N 2	He looked for the shoe-box of shells he had found long ago last summer, and put them gently in a basket.
N 1	He found the puppet on strings which always made everyone laugh and he put that in the basket too.
N 2	He remembered with sadness the medal which his grandfather had given him and he placed it gently next to the shells.
N 1	Next he found his football which was as precious as gold, and last of all, on his way to Miss Nancy's, he went into the hen house and took a fresh, warm egg from under a hen.
N 2	Then Wilfrid Gordon called on Miss Nancy and gave her each thing one by one.
Miss Nancy	(Turning towards audience) What a dear, strange child to bring me all these wonderful things.
N 1	Then she started to remember.

N 2 She held the warm egg and told Wilfrid Gordon about the tiny speckled blue eggs she had once found in a bird's nest in her aunt's garden.

N 1 She put a shell to her ear and remembered going to the beach by tram long ago and how hot she had felt in her button-up boots.

N 2 She touched the medal and talked sadly of the big brother she had loved who had gone to the war and never returned.

N 1 She smiled at the puppet on strings and remembered the one she had shown to her sister and how she had laughed with a mouth full of porridge.

N 2 She bounced the football to Wilfrid Gordon and remembered the day she had met him and all the secrets they had told.

N 3 (Turning towards audience) And the two of them smiled and smiled because Miss Nancy's memory had been found again by a small boy, who wasn't very old either.

Chapter 9

Discovery Possibilities

In this chapter you will find:

Techniques for adding pizzazz and critical thinking to your research assignments.

Assignments which foster the notion of "Reading Discoveries"

How to avoid disaster by working with the librarian.

Some suggestions and possibilities for research including:

Animal Reports
Missions
Interviews
Panel Discussions
Planning a Vacation
City, State, Country
U.S. History
Invention
Biographies
Future
Science
Independent Study
Political Cartoons
Aerodynamics

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Using "teasers," and adding little "twists" to assignments can help our students experience the excitement of discovery...

Research CAN be Exciting

To whet your students' appetites for research start with some curiosity-provoking questions. Allow your children to play "detective" in locating the answer and then sharing their discoveries. Instead of asking students to *find out about dinosaurs*, ask them *What dinosaurs used to live in our state?* Other questions:

How long is a boa constrictor?
What do gorillas eat?
How tall is the Eiffel Tower?
What poisonous snakes live in our area?
Find a riddle from another country
Find three amazing things about snakes
What makes the Pyramids so special?
Find out something you think no one else will know about the ocean
Find out three unusual ways to cook with chocolate.

In this context students could be exposed to new sources of information (i.e. a special dictionary, encyclopedia, Almanacs, Thesaurus, Atlas, etc.) through a teacher lesson followed by using the resource in a center or for group work. Personally, I have found that starting with the students using the resource followed by a discussion in which they share what they found, what kinds of information was in the book, etc. to be an effective method of introducing resource/reference books. (Additional "Scavenger Hunts" of this sort are shared in the library skills chapter.)

Research Question Box

Encourage your students help you generate additional questions for research. Start a question box for student suggested and initiated inquiries which are sure to come up frequently in all subject areas. Interested students could research any question during visits to the school or public library and share their findings with the class.

I've Got the Answer - - Now What?

Students (individually or in cooperative groups) should be encouraged to share their findings for any research work in a variety of ways: murals, skits, posters, speeches/talks, diaramas, class newspaper articles, riddles, etc. as well as written reports. The key concept, though, is that you create an **audience** other than the teacher(your entire class or groups from your class) for the sharing of discoveries.

Save the Encyclopedia

One of the great strengths of an encyclopedia is its organization which allows us quickly to access the information we need. If we want quick information on a topic the encyclopedia is a great place to look.

However, if we're not careful in how we shape assignments, the encyclopedia's very strength could be a liability in our classrooms. Students will either copy or paraphrase the contents of an encyclopedia entry with little or no real thinking involved.

All Writing Involves Creativity (or should)

As a result, children's informational writing tends to be lifeless and dull with little creative thinking or personal involvement on the part of the student. The results will be boring to all involved. Some teachers fail to realize that writing non-fiction can stimulate creative thinking and imagination. They'll talk about "writing" and "creative writing" as if one didn't involve the other.

Twist and Shout

While I'm not suggesting the following as a model assignment, it will illustrate a point:

Supposing I were to have my students use the encyclopedia as their only source and report on the life of a famous person. I would expect results that would not be exciting for the researcher or his/her audience. However, I could have them:

- write or speak this information from the first person point of view. (i.e. the character tell his/her own story)
- write a paper/ give a talk about why this person should or shouldn't be included in a great Americans "Hall of Fame" or
- Compose a Biopoem or draw a Character Graph (see index) for the person.

Adding these little twists or slants to assignments ensures/encourages critical thinking and creativity. Students would most probably not just be able to copy or paraphrase the information. They will most probably have to process the information. Sharing their discoveries ,further,will act as a reciprocal spark for the researchers and their audience.

Further, students are far more likely to grasp the content-area material being dealt with. Additionally they'll benefit from being an audience to other presentations. You'll have created an environment ripe for learning.

Modelling -- Using Cooperative Learning Groups

In most, if not all cases, students would greatly benefit from the teacher presenting a model or working the whole class through the procedure on the board, overhead, etc. While I would most definitely recommend encouraging/assigning the students to work with a partner or in small groups anyway, if you have no student or teacher-made samples to share it is even more imperative. (Be sure and save a sample to show in the future. Most students are genuinely flattered that you would want to show their project and are more than willing to let you keep it or to make a second one for you. If I save a couple of samples, at least one of them will be an "average" product.)

Working Through the Process

I find that group sharing of progress, frustrations, successes and/or product as we move through a process helps by humanizing the procedure and by providing some ideas to steal/adapt. (The sharing period -- whether oral, a journal or learning log entry, etc. --at the end of a day's work is also one way of holding student's accountable.) (See the Index for "learning Logs", "Cooperative Learning", and "Journals")

The Children's Librarian -- A Super Resource for Teachers

The local public library's children's librarian helped me avoid repeating a negative experience for my students and their parents that I was unaware of...

Over a period of I few years I developed a science unit on aerodynamics (involving experiments with air, and kites as well as paper boomerangs, airplanes and helicopters) which I felt quite pleased with. I integrated the unit a bit more each year adding more reading (outstanding children's fiction and non-fiction), writing (mini-research, etc.), as well as oral language, art, social studies, etc.

When I wanted to expand my reading choices someone suggested I talk to the children's librarian. Not only did she suggest many titles of books I was unfamiliar with (and my students loved) but she also shared with me some outstanding resources which I could use to build future units.

Additionally she let me know that the library didn't really have enough resources to accomodate the research assignment as I had originally designed it. She explained that the library has to cater to a wide range of reading interests for readers of all ages. (I knew that school libraries should really meet the curriculum needs of my students but -- despite the marvelous efforts of parent groups at local schools -- school libraries have been very negatively impacted in a time of budget crunch. Unbeknownst to me, public libraries have also had extremely tight budgets.)

However, "we" solved the problem. We broadened the scope of the possibilites for investigation or discovery by giving the students additional choices. I also allowed students to do demonstrations and to work cooperatively.

Let me tell you, this revised unit was much more positively received in the classroom. There was more enthusiasm and learning, I felt, than in the past. Subsequent checking with parents whose children I had in previous years revealed that past problems in locating the needed resources had virtually disappeared. I had not realized either the students or their parents (not to mention the public librarian) had felt any frustration.

Assignment Alerts -- A Shrewd Move

Did you know that your local library will put books on a special reserve for you?

If they know there'll be a great demand for books the librarians will arrange it so the first few students don't deplete (or totally wipe out) resources in a given area. This ensures that books will more likely be available for all children (and their parents). This can avoid a lot of frustration.

In areas like "Missions" -- where many middle grade students need the very few appropriate resources available-- this is a must. (I have personally had the frustrating experience of attempting to help one of my daughters research an Indian tribe and finding only doctoral theses or resources appropriate for one.)

Use "Assignment Alert Cards" (available through your local public library if there are none at your school) to notify the library. The minute it takes to fill it out can be time well spent.

Animal Reports -- A Twist

Students are frequently asked to do research on an animal. The strategy (see the Index) "An Approach to Report Writing" works very well. You could also use some of the strategies indicated in the last chapter.

But for a little twist try "Uncle Waldo's Zoo". I have students record the basic facts on an animal. An encyclopedia would be a fine source. Next I have them pair up with another student and "combine" their animals -- both the name and the qualities. If someone has a snake and their partner has a rabbit they might come up with a "snabbit", an animal with long, floppy ears that slithers along the ground, etc. Or a "seabra" (part seal, part zebra) which spends winters in the African desert but summers in the ocean. (The "inspiration" for this assignment came from a tongue-in-cheek newspaper article on the "jackelope", part jack rabbit, part antelope.)

I've generally had my students complete two tasks:

1. Write up an encyclopedia entry for their animal imitating the organization of an encyclopedia article.
2. Introduce the animal to the class in a 1- minute oral presentation, complete with a picture.

(The picture and a brief description of the animal could be put up in the room. The "encyclopedia" articles can be "published" and available for students to read.)

Uncle Waldo's Zoo

You and your partner have "discovered" a most unusual animal. Consider the following in preparing your report:

- Where does your animal live? What does its environment look like? What is the weather like?

- Describe what it looks like? Give a head to toe description. What special qualities does it have that enable it to survive? What makes your animal unique?

- What are its habits? What are its enemies? Its prey? What does it eat?

- How did Uncle Waldo capture the animal? Why would or wouldn't this animal make a good pet? Explain why this animal is one of Uncle Waldo's favorites.

- Sketch a picture of your animal. Describe (or have the animal describe) a typical day in its life.

California is rightfully proud of its Mission heritage. And it seems natural that in studying our state and county we would involve our third and fourth grade in Mission units. But herein lies a problem.

Problem:

- A large number of intermediate grade students need to find library books dealing with Missions.

- There are very few appropriate books on Missions for this age group. The public libraries own these books but do not have nearly enough copies to cover a heavy demand.

Solution:

- Use the "Mission Bibliography" to buy 1 or two of the recommended books for your class.
    - Use the "An Approach to Report Writing" strategies to teach note-taking skills, summarizing, etc. to your class.

    - Use Mission-related materials towards this end. After you've worked through an all-class Mission unit you can have your students do independent research in an area where there are more resources: animals, biography, science, cities, states, countries, etc. (There are resources in this book to address these research assignments.)

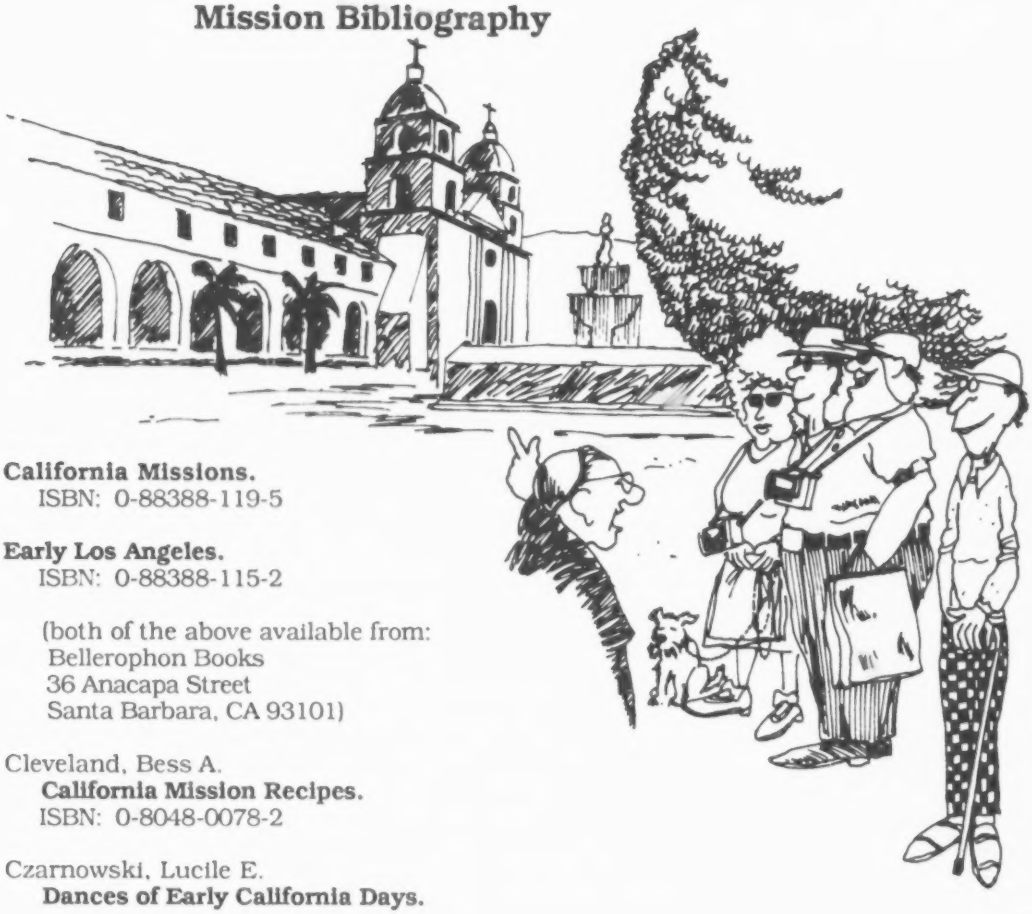
- If you decide to have your students do Mission research:

    - work in cooperative groups -- This will decrease the demand for books.

    - Broaden your assignment to include more areas of the Dewey Decimal system. For instance, one group could research Mission games, recreation and dances. Another could research the Chumash Indians. Other topics might include: farming, the making of clothing, animals, medicine, cooking, the arts, architecture, etc. Other groups might report on a day in the life of a Mission. One or two groups could report on a particular Mission after, perhaps, a visit to that mission. One group could gather their information from a visit to the Ventura Historical Museum while another could visit the archeological dig next to the Ventura Mission.

    - Contact your local librarian before you begin your unit. Books that more than one student might need could be kept on "reserve" for your class. ("Assignment Alerts" were distributed by the Reading Discoveries project to Ventura County Schools to address this need.)

Mission Bibliography



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Early Los Angeles.
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(both of the above available from:
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Cleveland, Bess A.
California Mission Recipes.
ISBN: 0-8048-0078-2

793.31 Czarnowski, Lucile E.
Dances of Early California Days.

Johnson, Paul
The Golden Era of the Missions (1769-1834).
ISBN: 0-87701-0552

J979.4 *Kushka, George and Linse, Barbara
Live Again Our Mission Past.
ISBN: 0-9607458-1-5
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J979.402 Lyngheim, Linda
The Indians and the California Missions.
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979.40049 *McCall, Lynne and Perry, Rosalind
California's Chumash Indians
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Santa Barbara, CA 93121

J970.1 Parker, Arthur C.
The Indian How Book.
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A series of12 books, giving contemporary account of old mission life.

266.27948 Weber, Francis J.
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* Highly recommended for student use.

INTERVIEW QUESTIONS

Ask questions about:

Nicknames
Favorite Color
Hobbies
Favorite Cartoon Character
Likes-Dislikes TV Shows, Food school subjects, sports, food, candy, movies, books, etc.
Favorite Story
Best Friends
Favorite Place
What do you do at recess?
What do you like to dowhen you are by yourself?
Describe the best day you ever had.
Describe the best day you could possibly have.
Pets
Career Plans--How do you see yourself in 10 years? in 20 years?
Describe your house.
Describe your room.
Tell special or funny things about your family.
What kinds of activities is your family involved in?
What makes you angry?
What makes you sad?
What bugs you?
What are you good at?
At what would you like to improve?
What was your best day?
If you could be anywhere in the world right now, where would you be and what would you be doing?
What adjectives best describe you?
What is your idea of the perfect friend?
Share your most favorite memories.

INTRODUCTION BIOGRAPHY

possible format

Paragraph 1. I'd like to introduce_____to you. You can recognize him/her...(appearance, activity, and mannerisms...always smiling; always playing soccer)

Paragraph 2. When we talked we found out__(similarities and differences between the two of you).

Paragraph 3. ____has done things no one else in the class has probably done.

Paragraph 4. (Special friends; what they think is important in a friend)

Paragraph 5. (School likes and dislikes)

Paragraph 6. (Sports, hobbies and interests)

Paragraph 7. (Other likes and dislikes: books, movies, records, TV shows, food and so forth)

Paragraph 8. (Family Notes)

Paragraph 9. (Best vacation/ neatest, most exciting day)

Paragraph 10. (Dream Vacation)

Paragraph 11. (Future; what does the person you're interviewing see himself/herself doing when they're 25? 40? 65?)

Paragraph 12. (Four positive adjectives or phrases the person you're interviewing picked to describe himself/herself.)

You don't have to include all that is in the possible format above and you may, of course, include other items. The person whose biography you're writing has to agree with what you've written. That is, don't write something about someone that they don't want written.

A Peek at the Not-So-Distant Past

Interview: Ask an adult about their childhood.

Hints, Suggestions, Ideas: First of all,what you talk about and the questions you ask are entirely up to you. The following are only possible ones you may use:

- What were your hobbies and interests when you were growing up?
- How else did you spend your free time?
- What kinds of books, magazines, etc. did you like to read?
- What were some of the most memorable (both good and bad) that you remember from your childhood?
- Was the world any different than it is today? Explain.
- What was your town or city like?
- (If not from Southern California) What was the weather like? How did it affect the way people lived?
- What did kids do at different times of the year?
- What fads, etc. do you remember?
- What was school like for you in the early grades? In high school?
- What was your proudest day?
- What was an event you'd just as soon forget?
- When I ask you to remember your childhood, what stands out in your memory?
- What was your favorite time of the year?
- Describe your neighborhood.
- If you could travel back to relive one day, what would it be? Describe that day?
- What did you dream about when you were a child? A teenager?

Possible People to Interview: parents, grandparents, aunts, uncles, people who have a job you think you might like, family friend, church leader, coach, etc.

CAREER INTERVIEW

PURPOSE: The objective or purpose of this assignment is to expose you to the requirements and skills necessary for a job that you may be interested in. What kinds of special training, what abilities, etc., might be pre-requisites for such a job? Pick out a person or profession to learn about. Parents, relatives and friends are people you might want to consider interviewing. You may also choose to do book research or a phone interview for your speech.

Possible Interview Questions,and Research Questions

What do you consider the more interesting aspects of your job?

Why did you choose or what led you to your profession?

What are some aspects that you don't enjoy as much?

What kinds of activities do you engage in every day, month, year?

What kind of special job training (formal or informal) is necessary for the job?

Does training need to be updated?

What special skills or abilities are required?

What steps (jobs, positions, etc.) did you go through to arrive at your position?

What options does this career present? (Advancement, branching out, related fields)

What recommendations would you make to someone considering your profession as a possible career?

Panel Discussion Procedure

Each of you is a member of a panel discussion. Your job is to come up with as many points (ideas) covering all aspects and sides of your topic as you can. You can get your ideas from:

books	**newspapers**	**friends, relatives,**
magazine	**self-brainstorming**	**parents (last, but not least)**

Your ideas should be written down. I will be checking (and grading) them just prior to your panel discussion. Try to have at least 6 to 10 points on your topic. A point is a thought about some part of your topic. I hope you will have points on both sides of your topic.

Panel Moderator:

The moderator will begin by introducing the panel and stating the discussion topic.

At the opening of each discussion the moderator will call on each member to state an opening point or two. (A point may be restated).

Keeps order (but does not dominate the meeting)

Follows the discussion closely so he/she can ask key questions to pick up any lag.

Panel members may ask one another questions (not challenges).

Panel members may, at an appropriate time, add new or previously unmentioned ideas. Feel free to combine ideas.

Leader may ask a member to elaborate (say more).

Other class members may ask questions at the close of the discussion.

Final Note

Although differing points of view may be expressed, this is **not** a debate. We are interested in beginning to look at an issue and thoroughly examining all sides of it. While there may be agreement, we are not primarily concerned with reaching a conclusion.

We are concerned with the **process:** active listening, responding , and understanding differing points of view. Through this process some common understandings and general agreement may be reached. However, issues are "issues" not because some people fail to see the "right" answer. No, issues are issues because thoughtful people just disagree.

Panel discussion choices:

1. There should be 2 to 3 hours of homework for each student in this class.

2. We can now get a driver's license at 16. The age should be raised to 18.

3. Should we have a large shopping mall in Simi?

4. There are about 20 elementary schools a city. Would it have been better to build 8 larger schools with more facilities (theater, gyms, pools at each school)?

5. Parents should not allow (or strongly discourage) their children from watching more than an average of 1 1/2 of hours of T.V. per day.

6. Skateboarding should be outlawed in Simi Valley on all public streets and sidewalks.

7. People should be able to drive mopeds only if they have a driver's license.

8. The school day should be lengthened by 1 1/2 hours, but we'd only go to school 4 days per week.

9. Teachers (male) should all be required to wear shirts and ties to school.

Choose two of these. Put your name on a piece of paper listing your first and second choices.

See other side for directions, hints and cautions.

Planning a Vacation - to the State of Your Choice

Assignment Overview

You are (snap) 12 years older but the date on the calendar hasn't changed. You (alone or with one other person) are taking a trip to any state in the United States aside from California. You have a maximum of $4000 to spend. (Allow $400 dollars for emergency road service and/or repairs).

You are to drive through the state you selected. You have 14 to 30 days for the entire trip. Up to 1/2 of the nights can be spent camping, the remainder hotels or motels.

The body of your report -- the details of the trip -- will be communicated in a diary. You will tie your research into your diary.

You must include a visit to the three leading cities in your state. You should visit the most notable sights in your state.

Getting Started

- After you've selected your state you'll want to immediately write away for free tourist information.

- While you're waiting for your material to come (allow 2-3 weeks) you can begin to gather background information on your state.

Gathering Information

- You'll want to gather information in the following areas. You way want to keep your notes on index cards:

- Kinds of work people do

- Information about rivers, lakes, or oceans

- Are there any Special Events going on in your state when you'll be there?

- What does your state offer that especially interests you? (If you were a baseball fan and you were visiting Chicago in the summer, you would probably go to a Cub game in Wrigley Field.)

- What are some of the great names and events in your state's history?

- Facts about the leading cities

- What is your state famous for?
  tourist attractions
  foods
  recreation areas
  vacation spots

- What kind of land and terrain are you likely to see in your state?

- What is the weather likely to be in like during your visit?

- Since you're writing a diary instead of a report you'll want to work your information into your daily diary. While you will want to include some of your research it is not necessary to include it all.

(i.e. *"While we were driving to Sacramento we stopped at a roadside stand to buy grapes. They were a very refreshing break from the hot summer day. As we looked around and saw so many farms it was hard to believe that a little over 100 years ago this area was the center of the California Gold Rush. Farming and lumber are the chief industries now. We were, in fact, on our way to Sutter's Mill where gold was first discovered in 1849. I have to admit, though, that I was really more excited about jumping in the pool at the motel that afternoon...)*

Planning a Vacation -- To the State of Your Choice- Teacher Information

• The state vacation (which could easily be adapted to a country or city vacation) makes an excellent group activity.

• The addresses to obtain tourist information are in this book. You may want to have your students complete the "Cities" and the "Vacationing in Your State" activities contained in this book as a part of this unit.

• You can easily adapt the level of difficulty of this task. I would recommend you model this task with the class by working through California. Depending on the ability and grade level of your students you might want to:

• Use an almanac and atlas. List as many facts as you can about California. (Note: Since you probably will not have a class set of atlases or almanacs, you could photocopy or make overheads of needed pages. It is not necessary to do all appropriate entries but only to give your students guided practice on what they'll be doing independently.

• Use road maps to compute mileage traveled, determine major roads, etc. Use calculators to figure cost of gasoline on a given day. Give them practice in organizing and keeping a budget.

• Use travel books (Auto Club, etc.) to have students plan a visit to a city and then write up their fictional visit in the form of diary or log entry. A possible sequence of activities:
• Sacramento is a good city to pick as it has a wide variety of possibilities but it is not nearly as overwhelming as San Francisco or Los Angeles.

• Duplicate the Sacramento pages from an Auto Club book for each student. Have them read the information. Brainstorm the most important information, the neatest places to visit, etc.

• Now have your students write their fictional diaries. Remind them that all the information need not be included. That would be too stilted. (I've encouraged my students to work a story into their diary entry. The results have been most entertaining: a detective solving a mystery, a spy adventure, a day in the life of a rock star, etc.) I've also had students, with a partner, do their write-up in a dialog (or play) format.

• Have them share their diaries in response groups of four. Have one person from each group read their diary to the entire class.

• If you decide to have your students keep a budget they'll have to determine their airfare, figure the cost of lodging. I let them select any car they wish without a rental fee. But they'll have to find out how many miles/gallon it gets to figure gasoline costs. I've also had fun having students have an emergency repair which they'll have to include in their diary. They'll also need to research the cost for the particular car they have. I have my students roll dice to determine what "emergency" will befall them:

If they roll a 2 or an 8.....Their transmission breaks down
3 or 9.....They hit a curb too hard throwing the car's front end out of al ignment
4 or 10..... Their fan belt breaks and their car overheats
5 or 11.....The windshield is hit by a rock and must be replaced
6 or 12 ..... Two tires are destroyed when you accidentally back up exiting a parking lot
7..... No emergency befalls you!!

• You may wish to assign your students to do one or more of the "Options." They could also be done for extra credit.

Options

1. Tape a 30 second - 1 minute radio ad trying to convince people to come visit your state.
2. Design or create a magazine ad designed to entice people to visit your state.
3. Design a folded travel brochure for your state or one of its cities.
4. Prepare a slide-tape tour of your state.
5. Dramatize (live or filmed) a moment in your state's history.
6. Make a time line depicting important events in your state's history.
7. Write a Biopoem for your state.
8. Using objects (i.e. an orange, boogie board, etc. as props for California) tell about your state in a 2 minute talk.

If there is something other than the eight suggestions listed here that you'd like to do, check with your teacher.

Vacationing in Your State

If someone was planning a vacation to your state what are some sights they would want to see? A map might help. You may also wish to read an encyclopedia entry or gather information from a book about your state. The library has some excellent books to help plan a vacation. The Auto Club has some excellent free material for members. If time allows, use the addresses on the pages that follow to write for free information.

Make a list of ten spots to visit:

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

• Draw a poster to attract visitors to your state. For what is your state famous? That may give you an idea for your drawing.

• Prepare a one-minute TV or radio commercial convincing people to visit your state. You may well want to include some of the information above.

DISCOVER AMERICA WITH FREE INFORMATION

Our United States of America is blessed with unmatched beauty and splendor. The prairies, the mountains, the beaches, and the natural resources make our country the most beautiful land on earth. The states are most generous in sending free materials to you upon request for use in the classroom. These free materials are useful in various areas of the curriculum and on bulletin board displays. The following addresses are provided so that you can write for information and pictures from each of our fifty states and Puerto Rico.

Alabama--Alabama Bureau of Publicity, 304 Dexter Avenue, Montgomery, Alabama 36104.
Alaska--Alaska Travel Division, Pouch E, Juneau, Alaska 99801
Arizona--Arizona Dept. of Development, 3003 N. Central, Suite 1704, Phoenix, Arizona 85012
Arkansas--Arkansas Publicity, State Capitol Building, Little Rock, Arkansas 72201
California--California Office of Tourism, 926 J Building, Room 523, Sacramento, California 95814
Colorado--Colorado Division of Commerce, 600 State Services Building Denver, Colorado 80203
Connecticut--Connecticut Development Commission, State Office Building, Hartford, Connecticut 06115
Delaware--Delaware State Development Department, 45 The Green , Dover, Delaware 19901
District of Columbia--Washington Visitors Bureau, 1616 K Street, N.W., Washington, D. C. 20006
Florida--Florida Development Commission, 107 West Gaines Street, Tallahassee, Florida 32304
Georgia--Georgia Department of Industry and Trade, P.O. Box 38097, Atlanta, Georgia 30334
Hawaii--Hawaii Visitors Bureau, 2051 Kalakaua Avenue, Honolulu, Oahu, Hawaii
Idaho--Idaho Department of Commerce, Room 108, State Capitol Building, Boise, Idaho 83701
Illinois--Department of Business and Economic Development , 222 South College Street, Springfield, Illinois 62704
Indiana--Indiana Department of Commerce, 332 State House, Indianapolis, Indiana 46204
Iowa--Iowa Development Commission, 250 Jewett Building, Des Moines, Iowa 50309
Kansas--Kansas Economic Development Commission, State Office Building, Topeka, Kansas
Kentucky--Kentucky Department of Public Information, New Capitol Annex, Frankfort, Kentucky 40601
Louisiana--Louisiana Tourist Development, P.O. Box 44291, Baton Rouge, Louisiana 70804
Maine--Maine Publicity Bureau, Gateway Circle, Augusta, Maine 04102
Maryland--Tourist Division, State Office Building, Annapolis, Maryland 21401
Massachusetts--Massachusetts Department of Commerce, State Office Building, Boston, Massachusetts 02202
Michigan--Michigan Tourist Council, Stevens T. Mason Building, Lansing, Michigan 48926
Minnesota--Minnesota Department of Economic Development, 57 West Seventh Street, St. Paul, Minnesota 55102
Mississippi--Mississippi Agricultural Board, 1504 State Office Building, Jackson, Mississippi 39205

Missouri--Missouri Tourism Commission, 308 East High Street, Box 1055, Jefferson City, Missouri 65101
Montana--Advertising Department, Montana Highway Commission, Helena, Montana 59601
Nebraska--Nebraska Parks Commission, State Capitol Building, Lincoln, Nebraska 68509
Nevada--Nevada Department of Economic Development, State Building, 215 East Bonanza, Las Vegas, Nevada 89701
New Hampshire--New Hampshire Division of Economic Development, State House Annex, Concord, New Hampshire 03301
New Jersey--New Jersey Department of Conservation, P>O> Box 1889, Trenton, New Jersey 08625
New Mexico--New Mexico Department of Development, 113 Washington Avenue, Santa Fe, New Mexico 87501
New York--New York Travel Bureau, 112 State Street, Albany, New York 12207
North Carolina--North Carolina Department of Conservation, P.O. Box 2719, Raleigh, North Carolina 27602
North Dakota--Travel Department, North Dakota State Highway Department, State Capitol, Bismarck, North Dakota
Ohio--Travel and Tourist Division, 65 South Front Street, Columbus, Ohio 43215
Oklahoma--Oklahoma Tourist Information, 500 Will Rogers Building, Oklahoma City, Oklahoma
Oregon--Travel Information Division, 101 State Highway Building, Salem, Oregon 97310
Pennsylvania--Travel Development Bureau, Pennsylvania Department of Commerce, Harrisburg, Pennsylvania 17120
Rhode Island--Tourist Promotion Division, Roger Williams Building, Providence, Rhode Island 02908
South Carolina--South Carolina Department of Tourism, P.O. Box 1358, Columbia, South Carolina 29202
South Dakota--Publicity Division of Department of Highways, Pierre, South Dakota 57501
Tennessee--Tennessee Department of Conservation, 2611 West End Avenue, Nashville, Tennessee 37203
Texas--Texas Highway Department, Travel Division, P>O> Box 5064, Austin, Texas 78703
Utah--Utah Travel Council, Council Hall, Capitol Hill, Salt Lake City, Utah 84114
Vermont--Vermont Development Department, State Office Building, Montpelier, Vermont 05602
Virginia--Virginia State Travel Service, 911 East Broad Street, Richmond, Virginia 23219
Washington--Tourist Promotion Division, General Administration Building, Olympia, Washington 98501
West Virginia--Travel Development Division, State Capitol, Charleston, West Virginia 25305
Wisconsin--Vacation and Travel Service, P.O. Box 450, Madison, Wisconsin 53701
Wyoming--Wyoming Travel Commission, 2320 Capitol Avenue, Cheyenne, Wyoming 82001
Puerto Rico--Department of Tourism, P. O. Box 2350, G.P.O., San Juan, Puerto Rico 00936

Cities of the United States and the World

Choose a city anywhere in the U.S. or the world _____

1. You are a six year old child visiting this city at Christmastime. What kind of clothes would you wear to be comfortable?

2. You want to open a pizza stand and skateboard park. How would you advertise to catch the widest population?

3. Your car breaks down. How might you find other ways to travel to this city, while your car is being fixed?

4. You are an alien flying over the city. Looking down what will you see?

5. You want to buy something wonderful. You ask the price. What kind of money will the shopkeeper take?

6. Surprise, you just won a case of a product your city is well known as providing. You open it and half find it full of _____.

7. A friend offers to show you the sights. You make up a list of places you would like to visit. But you are most curious about going to .....

8. You are invited to dinner at the house of the country's ruler. What will be his or her title (President, King, Comrade)?

9. You are asked to design a flag with a picture of something for which this city is famous. What will you draw?

10. You love to swim and water ski on rivers, lakes and oceans. If you travel to this city should you take your skis? Why?

11. You are in your city and you think you are in a phone booth to make a call home. In fact it is a time capsule that whisks you back in time. You are still in your city, but what important thing is happening? What year is it?

12. You arrange a baseball game to be played in the city, and you want to have someone sing the national song (hymn or anthem). What is the title of the song they will be singing?

13. You are from the future visiting this city today. They are speaking a language you don't understand because you speak Klingon. On which language do you set your computer/translator so you can speak with the people?

14. You are a baker in this city. A customer wants a rectangular cake decorated with the flag of the country you are in. Design the cake to look like the flag and tell what flavors you would use in each color of icing.

15. If you flew in a jet from your school to the city you chose, would you fly north, south, east, or west? At an angle?

16. You want to go on a cruise ship. What is the name of your nearest ocean? Name your ship using the name of the ocean (i.e. Pacific Princess).

They Call It The Golden State

Did you know that California is also known as the "Golden State?" See if you can match the states listed at the bottom of the page with their nicknames. Use an encyclopedia to help you.

1. Aloha State _____
2. Garden State _____
3. Land of Enchantment _____
4. Home of Lincoln _____
5. Golden State _____
6. Hoosier State _____
7. Buckeye State _____
8. Grand Canyon State _____
9. Cornhusker State _____
10. Water Wonderland _____
11. Land of 10,000 Lakes _____
12. Empire State _____
13. Heart of Dixie _____
14. Show Me State _____
15. Pine Tree State _____
16. Lone Star State _____
17. Sooner State _____
18. Little Rhody _____
19. Bluegrass State _____
20. America's Dairyland _____
21. Big Sky State _____

Montana	New Jersey	Missouri	Texas
Kentucky	Illinois	Ohio	California
Oklahoma	Indiana	Wisconsin	Hawaii
Maine	Arizona	Nebraska	New York
Alabama	Michigan	Rhode Island	New Mexico
Minnesota			

Time Line of American History

Select one of the events listed below (or another event) for your investigation.

1492	Columbus lands in West Indies.
1607	Jameston, Virginia colony established under John Smith.
1620	Pilgrims land at Plymouth, Massachussetts.
1692-93	Salem Witch Trials.
1752	Benjamin Franklin flies his famous kite.
1754-63	French and Indian War.
1773	Boston Tea Party.
1775-83	War of Independence (Revolutionary War)
1776	Declaration of Independence.
1787	Constitutional Convention.
1803	Louisiana Purchase.
1807	Robert Fulton's steamboat sails up Hudson.
1830	Underground railway established for escaping slaves.
1846-48	Mexican War: Texas, California, Utah, Arizona to United States.
1860	Pony Express. Abraham Lincoln elected President. Southern States secede from the Union.
1861-65	Civil War.
1863	Emancipation Proclamation.
1876	Alexander Graham Bell invents the telephone. "Tom Sawyer" Battle of Little Big Horn (Sioux).
1880	Edison perfects electric light bulb. American Red Cross is established.
1903	Wright Brothers fly powered plane.
1914-18	World War I.
1914	Panama Canal opened.
1920	Women get the right to vote (19th Amendment).
1927	Charles Lindbergh flies first trans-Atlantic solo flight.
1929-36	Great Depression.
1941-45	World War II
1950-53	Korean Conflict
1963	President John F. Kennedy assassinated.
1968	Martin Luther King and Robert Kennedy assassinated.
1969	Apollo moon landing program.
1975	Troops withdraw from Vietnam
1987	Statue of Liberty reopened.

Early American Topics

Mayflower Compact
Pocahontas
Tory
Thomas Jefferson
John Hancock
George Washington
December 25, 1776
Benedict Arnold
Burgoyne
James Madison
Thomas Paine
Constitution
Richard Henry Lee
Articles of the Confederation
Cornwallis
Dolly Madison
July 4, 1776
King George III
Winter of 1777-1778
Sons of Liberty
Captain John Smith
Betsy Ross
Henry Hudson
Peter Minuit
Minutemen
Roger Williams
Aaron Burr
Hornbook
Boston Massacre
Benjamin Franklin
David Bushnell
Lafayette
John Paul Jones
Alexander Hamilton
Crispus Attucks
Boston Tea Party
Bunker Hill
John Adams
Yorktown
Sam Adams
Paul Revere
Patrick Henry
William Penn
Martha Washington

More Possibilities:

1. Create a Revolutionary War or Early American crossword puzzle.
2. Dramatize a famous event.
3. Do a book report - historical fiction or non-fiction.
4. Create your own newspaper.
5. Do a "T.V. commercial" (Tongue-in-cheek, yet appropriate).
6. Do a puppet play -- Create a video.
7. Write a pop 40 tune of the day.
8. Make a diarama.
9. "Famous American visits America" - Dress up as a famous person and be prepared to answer questions.
10. Create your own original drawings, poems, paintings, historical fiction, etc.
11. Perform musical pieces of the time.
12. Tell us about houses, schools, or anything else of the time.
13. Write something about any one of the thirteen original colonies.
14. Make up your own!!

Invention and Our Future

Whether it's a favorite color or who's going to win the Super Bowl, people always seem to have different opinions. Mention the energy crisis, pollution, a worldwide food shortage, or any other problems some people find little to worry about. An inventor, they maintain, will make a discovery to solve the problem. Others feel that, while this might be true, we still need to conserve what we have until technology gives us a permanent solution.

Common sense tells us that we must not waste what we now have. We must use our resources wisely and treat our world with respect. Yet, most Americans, perhaps growing from a pride in the heritage numerous inventors in our history have given us, look to the future with confidence. American technology will come up with the answer. The American form of government and way of life encourages the independence, the competition, and the craziness to justify this confidence and keep alive the spirit of invention.

Our inventors have been problem solvers. Necessity, after all, is the mother of invention. When there's a challenge, American inventors seem to come up with the solutions.

America was facing a food shortage in the 1850's. We had plenty of wheat growing in our fields but not enough workers to harvest it. Wheat was rotting in the field. The United States even had to import much of its wheat from Europe at a much higher price.

Along came Cyrus Mc Cormick. By the 1850's his reaper, which he first developed in 1831, could cut an acre of wheat in about 40 minutes. Up until that time, a man could cut just a little more than one acre in a very long work day. Cyrus Mc Cormick helped turn middle America into the breadbasket of the world.

Some people fear that new inventions, which are mostly faster, easier or better ways of doing things, will put people out of work. Such a fear caused an early inventor of the sewing machine, Walter Hunt, to give up his project. After another American, Elias Howe, perfected and patented a sewing machine, it was found that the machine could work faster than five seamstresses. But no seamstresses were put out of work. Clothing was so much less expensive that shoppers were purchasing more and more. This meant more workers were needed.

Inventions (technology and progress), though, do change our jobs. One hundred years ago, there were many more blacksmiths than there are today but there were few automobile mechanics. In a hundred years, considering the gas crunch and trying to imagine all the advances in technology, will there be as many mechanics as there are today? No one knows for certain. In fact, the only thing certain is that things will change.

<u>Not all inventions cause change or are so far-reaching in scope:</u>

- In 1908 a patent was issued for a "Water Alarm." The device was connected to an alarm clock. When the alarm went off, a valve opened up, spraying water on the sleeper. Some liked the idea, but most thought it was all wet.

- In 1877 a patent was issued for a "Breath Activated Foot Warmer." Exhaled warm air carried by tubes into your boots was supposed to keep your feet warm.

- In 1896 an inventor designed a self-tipping hat. A gentleman could be a gentleman even if his arms were full.

Probably none of these inventions made anyone rich. But Hyman Lipman, who put an eraser on a pencil, sold his patent for $100,000. The inventor of the shoelace, Harvey Kennedy, made 2-1/2 million dollars. Dr. James L. Plimpton put wheels on shoes, inventing roller skates and added one million dollars to his wallet.

How do people come up with the ideas for inventions? Some people just seem to stumble into the ideas:

- Hubert Booth was watching a machine that cleaned by blowing dust away. It worked, but all the onlookers were covered in dust. A disgruntled Booth started thinking. After covering his mouth with a handkerchief and inhaling, the trapped dirt convinced him this was the right way to do it. This led to the development of the first practical vacuum cleaner.

- Elmer Sperry, watching his child's spinning top, came up with the idea for the gyrocompass.

- A French scientist, Benedictus, was surprised when a bottle he dropped didn't shatter. The glass cracked but kept its shape. A liquid, collodion, in the bottle had evaporated, leaving a cellulose skin that held the glass together. And so the idea for safety glass was born.

More than accident is needed for someone to "suddenly" discover something. It also takes a mind that is always seeking new information, always asking questions. Finally, hard work is needed to take the spark of an idea and carry it out until it's finished.

Looking Towards the Tricentennial

Perhaps with our nation's bicentennial celebration only a relatively few years behind us, it seems a bit too early to even begin thinking about the year 2076. How much can the world change in 100 years? No one can be certain what the actual world of 2076 will be like. Yet we can see just how enormous a change 100 years can bring if we see how our world has changed in the 100 years plus since our centennial. In the last 100 years:

Control of disease has been	100 times greater
Speed of travel	100 times faster
Energy resources	1,000 times greater
Speed of handling information	10,000 times faster
Power of weapons	1,000,000 times greater
Speed of communication	10,000,000 times faster

The Centennial Exposition

In 1876, just 11 years after the Civil War had threatened to tear our nation in half, Americans gathered in Philadelphia to celebrate 100 years of American independence. Coming from all 38 of our states (Colorado, the Centennial state, became our 38th state in 1876), these tourists shared a fascination for inventions and gadgets. And they were not disappointed. The very latest advances of technology were on display:

- Most people rode elevators for the first time.
- Wide-eyed people watched popcorn popping machines.
- People marveled at the work of photographers and a few only dreamed of pictures that "moved."
- A mysterious new energy source, called electricity, was being introduced in a cell -- a forerunner of today's batteries.
- The Gatling gun, which could shoot more than 200 shots a minute, was exhibited as the latest in weaponry.
- George Pullman's very luxurious railway cars were displayed as the latest and best in travel.
- The latest in steam locomotives, weighing a whopping 90,000 pounds (45 tons), was displayed.
- A chemist introduced his new drink developed from an herb tea recipe. The soda fountain treat Charles E. Hires was serving was his discovery ,"Root Beer."
- Onlookers gaped in wonder at a 700-ton steam engine capable of developing 2,520 horsepower. Twenty steam boilers drove this great Corliss engine. Eight driveshafts coming from it could drive the machinery in an entire factory! We were at the height of the age of steam.
- Alexander Graham Bell gave his first demonstrations of his very primitive telephone.

- People talked about the famed science fiction writer Jules Verne's Twenty Thousand Leagues Under the Sea, written just 6 years before in 1870. Verne's Captain Nemo, in his submarine the U.S.S. Nautilus, brought the reader into contact with the vast field of oceanography that still offers scientists a fabulous frontier.

- A 29- year old Thomas Edison received an award for his Quadruplex telegraph that could send four telegrams at the same time over a single wire. A company called Western Union bought his patent. Edison had not yet invented his "phonograph" or his incandescent lamp. Cities were still lit by gas lamp.

No radio. No records. No T.V. No V. C. R. No movies. No automobiles. No electricity. The world of 1876 would indeed be strange to us. It seems like a million years ago, but it's "only" 100 years.

What does lie ahead in our future? Someone once said that anything we can possibly think of being invented will be invented. It's the unexpected inventions that would really astonish us. Forecasters at the Centennial Exposition looking toward the 20th century might have expected or dreamed about telephones, automobiles, airplanes, spaceships, or submarines. They would have been surprised by the discoveries of x-ray, nuclear energy, T.V., lasers, sound recording, electronics, computer technology, and Carbon 14 dating, but to name a few.

Ordinarily the public is not aware of an innovation until the inventor has begun to manufacture and publicize the invention. How many of the inventions each of us envisions in the far distant future will become a reality in the next 10 years?

If it's difficult to imagine what the world will be like in 25, let alone 50 or 100 years, why, might you ask, do we spend time looking to and thinking about possible future.

Decisions made, or not made, now help to shape the world of tomorrow. We can't see clearly just how things will be but we can see alternatives that the future holds. What kind of world do you want? How do we insure the world will be as we want it? How can we, individually, be ready for tomorrow? These are the questions future studies attempt to answer. We are the citizens of tomorrow. Citizenship gives us both rights and responsibilities. The future is coming, ready or not. We want to be ready.

SUBJECT: Description of Research Project

THEME: **Tomorrow's World -- Taking Shape Today**

POSSIBLE TOPICS: (Don't feel limited by these)

Robotics	Cryogenics
Holography	Fibre Optics
Laser	Health
Space Travel	Cities
Malls	Military
Music	Transportation
Schools	Aerobics
Biofeedback	AIDS
Security	Elderly
Brain Research	Careers
Medicine	Latest Technology/Practices
"Star Wars"	Television
Market Research	Architecture
Stealth Bomber	Shopping
Banking(credit cards)	Psychology (Sleep)
Community Planning	Travel
Computers	Aircraft
Fitness	Automobiles

REQUIREMENTS:

1. Three references (1 magazine, 1 book. The third is your choice.)
2. Note cards (or notes) from each of the three sources.
3. Write a research paper dealing -- in depth -- with a limited aspect of your subject. The paper need not be long. In two-three pages you could, most probably, deal with your narrowed topic.
4. Present a 1 minute (minimum) to 2 minute (maximum) oral presentation to the class.
5. Participate productively in groups working on the revising and editing of the research project. **Note**-- to participate in the groups your paper (the first draft) must be complete and in class the day we do the group work.
6. Listen attentively during the oral presentations.
7. Write brief notes/comments/reflections on each of the oral presentations.

Suggested Procedure:

(Using it will probably save **you** time)

1. Select a general topic.
2. Read on your topic to select a narrower question to deal with.
3. Look back through your sources to take notes on this narrowed topic.
4. Sort through your notes to organize and arrange them.
5. Write the body of your talk.
6. Write an introduction and a conclusion.

An Invention Time Machine

If a time machine were to take you back to witness the birth of an invention, you might be surprised at what you'd see. You'd expect to see men like Thomas Edison and Robert Fulton. Your trip would also take you into the laboratories and workshops of other inventors who are not so well known. But without the efforts, breakthroughs and inventions of these dedicated men and women the inventions of Fulton and Edison would not have been possible. Standing in the shadows of every great invention are many people. Every great inventor stands on the shoulders of those who came before.

Take that time machine ride now and discover the hidden stories of these inventors. Some became rich. Others, devoting all their money and efforts to their work, died penniless. The list below contains may possibilities. You may wish to research the history of some other invention. The stories of some inventions will take a little more digging for you to uncover.

- Check out one of these inventions (or another you think of) to discover a story behind the invention.

- In some instances there may be more than one story or inventor connected with an invention. Briefly share one of them.

Airplane,
Automobile
Barbed Wire
Ballooning
Can Opener
Canned Food
Cement, Concrete
Chewing Gum
Cornflakes
Elevator, Escalator
False Teeth
Flashlight
Forks
Frozen Food
Jet Engine, Automobile Engine
Locks and Keys
Microscopes
Movies
Papers
Pens, Pencils
Photography
Phonograph
Power Plants
Printing
Radar
Railroad
Razor
Rockets
Rubber
Refrigeration
Safety Pin
Skyscraper
Spectacles
Steamboat
Steam Engine
Steel
Submarine
Tape Recorder
Telegraph
Telescope (Binoculars)
Television, Radio
Thermometer
Tires
Transistor
Typewriter
Umbrella
Vacuum Cleaner
Wigs
Zippers

Inventors, Inventors, And More Inventors

Can you find the inventions each of the following is "famous" for?

1. Joseph Niepce
   Louis Daguerre
2. Elias Howe
3. Christopher Sholes
4. Karl Benz
   Gottlieb Daimler
5. John Baird
   Vladimir Zworykin
6. Joseph and Ettiene Montgolfier
7. James Watt
8. Alessandro Volta
9. Galileo Galilei
10. Anton Van Leeuwenhoek
11. Ottmar Mergenthaler
12. Charles Goodyear
13. Cyrus McCormick
14. George Westinghouse
15. J. Robert Oppenheimer
16. Lee De Forest
17. Philo Farnsworth
18. John P. Holland
19. Wilhelm Roentgen
20. Ben Franklin
21. Robert Goddard
22. Thomas Edison
23. Robert Fulton
24. Ely Whitney
25. Wilbur and Orville
    Wright
26. Henry Ford
27. Marie and Pierre Curie
28. George Eastman
29. George Washington
    Carver
30. Nikola Tesla
31. Nikolas Otto
32. Sir Henry Bessemer
33. Johann Gutenburg
34. Ts'ai Lun
35. Charles Hard Townes
    Theodore Maiman
36. Guglielmo Marconi
37. Alexander Fleming
38. Enrico Fermi
39. Alfred Nobel

Inventors, Inventors and More Inventors

In addition to providing an opportunity for group work and practice using an encyclopedia, this activity also provides an additional list of inventions/inventors that could be researched (along with "Invention Time Machine'). Students could use any number of the report formats suggested in the final chapter.

This unit (technology and invention) has been an excellent lead-into a future studies unit ("Looking Towards the Tricentenniel", etc.). Use in conjunction with the Brainstorming and Scamper techniques (see the Index) has led to both thoughtful and interesting glimpses into the future. (Students also seem to find clever ways of adding humor!) Reading (and writing) science fiction adds to the power of this unit.

Answers:

1. Photography
2. Sewing Machine
3. Typewriter
4. Internal Combustion Engine
5. T.V.
6. Hot Air Balloon
7. Steam Engine
8. Battery
9. Telescope; Space Exploration
10. Microscope
11. Linotype
12. Vulcanization of rubber
13. Reaper
14. Air brakes and other Railroad safety devices.
15. Atomic Bomb
16. T.V., electronics
17. T.V. pioneer
18. Submarine
19. X-ray
20. Franklin stove, etc.
21. Rockets
22. Light bulb, phonograph,movies, etc.
23. Steamboat
24. Cotton Gin
25. Airplane
26. Automobile
27. Radium
28. Celluloid Film
29. Over 300 products from peanuts
30. Alternating Current generator
31. 4 cycle internal combustion engine
32. Steel
33. Printing Press
34. Paper
35. Maser-Laser
36. Radio
37. Penicillin
38. Atomic Power
39. Dynamite

What's In A Name?

These famous people -- scientists and inventors -- all have something named after them. How many can you find?

Alexander Graham Bell

Louis Braille

Robert Bunson

Willis H. Carrier

Anders Celsius

Samuel Colt

Rudolph Diesel

Ole Evinrude

Gabriel Fahrenheit

Hans Geiger

Joseph Lister

Samuel F. B. Morse

Louis Pasteur

George M. Pullman

Isaac Merrit Singer

O. F. Winchester

Ferdinand Von Zeppelin

J. G. Zinn

Leo Hendrik Baekeland

Clarence Birdseye

King Camp Gillette

Edwin Land

Answers:

Bell Telephone
Braille Printing
Bunsen Burner
Carrier Air Conditioning
Celsius Thermometer
Colt 45 and other revolvers
Diesel Engine
Evinrude Outboard Engine
Fahrenheit Thermometer
Geiger Counter
Listerine Antiseptic
Morse Code
Pasteurization
Pullman Train Car (sleeper)
Singer Sewing Machine
Winchester Rifles
Zeppelin Airship
Zinnia Flower
Plastic (Bakelite)
Birdseye Frozen Food
Gillette Safety Razor Blade
Polaroid Land Camera

Biography Assignment - Options

Your task is to use a variety of resources to find out all you can about a famous person.

•Write a very brief sketch of the person's life emphasizing why they are famous. (about 100 words)

•Be sure and include the titles and authors of all the books, magazine articles, etc. you use. You may use information from films, etc. as well.

•Be ready to share with the class some of your findings or opinions about the person.

Some of the following ask you to make inferences (decisions) based on what you've learned about the person. For instance, most likely none of your books will say that Thomas Edison would have been a great inventor no matter when he was born. However, you have read that he was willing to put in endless hours on a project, did not let roadblocks get in his way, etc. You would point out times in his life that showed those qualities (i.e. Edison's spending endless hours and racking his brain -- and those of his associates -- for different materials to be used in the filament of the first light bulb). You might then conclude that someone with these qualities might succeed at any time in history.

Some of the following ask for your opinion. Since people's opinions about anything (favorite books, movies, vacation spots, rock groups, who to vote for, etc.) vary greatly, supporting your conclusions/opinions with information from the person's life is actually more important than the opinion itself.

1. In your opinion what were the two or three most important factors that made this person great.
2. What were the greatest accomplishments of this person? Why were they so noteworthy?
3. What personal qualities helped make this person great?
4. What obstacles had to be overcome? How did he/she manage to do it?
5. What training and education did he/she receive? (Be sure you include those experiences -- both in and out of school -- that helped this person.)
6. How would the world be different if he/she had not lived?
7. How do you feel he/she would have fared in a different period of time? (Would he/she still have been great?)
8. Tape and/or write a "mock" interview with your person.
9. What about the times influenced this person to do what he/she did?
10. In what situations would this person be or not be a valuable contributor?

A note of caution to teachers

Biography Options -- Inferences/Opinions

Before assigning any students to tackle these biography options (whether individually or in small groups) I would model working with the entire class on, for instance Thomas Edison. (I might also use a fictional character from a book I'd read aloud.)

(**Note**: For many classes I would **not** have students tackle the assignment individually as it is too difficult. I might have some of the items below as options to choose from. However, I do believe it is very valuable to work through the tasks, as indicated below, with my entire class. This technique really helps my students practice drawing inferences.):

1. You could either read a short biography aloud or copy one for them to read. In either case set a purpose for reading/listening by brainstorming beforehand all they know about Edison and his inventions.
2. When you are finished you could add/make corrections to the list you've left posted on the board.
3. Since most of the items below require the students to draw inferences (i.e. What were the two or three factors that made Edison great?) you would then reread the piece (or, preferably, use a different source) looking for the qualities that helped make Edison great.
4. Students would first tell you the sentence or paragraph that led them to the inference and then the inference they drew. In other words students would both be drawing **and** backing up their conclusions. Since interpretations/inferences may vary, the ensuing discussion can be both lively and interesting.
5. Students write up their answers and work in their response groups.[1]

You could work through some of the other choices below similarly.

(You may also wish to use any number of the report/sharing strategies from the final chapter of this book.

I would recommend having the students share both their brief character sketches and some of their opinions/inferences orally and binding them into a class book. I believe this assignment works very well with cooperative learning groups.)

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[1]Response groups are groups of four (or so) students who read and respond to each other's writing. In many instances -- and in this case -- I would have each group pick one member to read their piece to the entire class.

Riddle Me This - Biography Alternative

- Students gather information on a person they're researching.
- They arrange their information in the form of riddles or clues. (Model how to order the clues so the tougher clues come first and the dead giveaways come last.)
- They "present" their person to the class in the form of a guessing game.
- With some classes I have the students write down the person as soon as they think they know the identity. This allows the speaker to share all their clues and gives all students the opportunity solve the riddle.
- Students could use this technique to interview one another. It would also work for a city, country, etc. they've researched.

This technique not only involves research, critical thinking, oral language, and listening skills but also adds a real spark to the class. It also means that the teacher will not have to lug home a stack of biographies to read. I usually jot down comments -- almost exclusively positive in nature -- while they're speaking and give them almost immediate feedback.

Famous Women

While long, this list is far from exhaustive. Magazines are an excellent source of information for more current women. Look for interesting information to share with your class.

Anne Frank
Susan B. Anthony
Amelia Earhart
Betsy Ross
Joan of Arc
Martha Washington
Clara Barton
Billie Jean King
Sacajawea
Gabriella Sabatini
Steffie Graf
Martina Navratilova
Eleanor Roosevelt
Nancy Lopez
Florence Nightingale
Wilma Rudolph
Peggy Fleming
Cathy Rigby
Dorothy Hammill
Mary Decker Slaney
Mary Todd Lincoln
Mary Lou Retton
Elizabeth Blackwell
Shirley Temple Black
Marilyn Monroe
Harriet Tubman
Saint Theresa
Cleopatra
Pocahontas
Madame Curie
Dolly Madison
Louisa May Alcott
Anne Sullivan
Marie Antoinette
Mother Teresa
Winnemucca
Julia Howard

Annie Oakley
Queen Elizabeth II
Queen Elizabeth
Queen Victoria
Molly Pitcher
Golda Meir
Helen Keller
Georgia O'Keefe
Phyllis Wheatley
Jane Addams
Mary McLeod Bethune
Abigail Adams
Harriet Beecher Stowe
Catherine the Great
Queen Isabella
Lucretia Mott
Anne Hutchinson
Margaret Mead
Ann Landers
Jackie Joyner-Kersey
Mary (and other Biblical women)
Belle Star
Pearl S. Buck
Rachel Carson
Carrie Chapman Catt
Emily Dickinson
Juliette Gordon Low
Frances Perkins
Jeanette Rankin
Dr. Florence Rena Sabin
Madame C. J. Walker
Mercy Otis Warren
Babe Didrikson Zaharias
Helen of Troy
Nancy Reagan
Dr. Joyce Brothers

Pictured: (top to bottom) Winnemucca, Belle Star, Julia Howard, Georgia O'Keefe , and Marilyn Monroe (left to right) Amelia Earhart, Susan B. Anthony, Marilyn Monroe, and Clara Barton

Be An Expert -- Independent Study

While the following list may seem long, there are many topics that are not included.

- Some of the topics below may suggest other topics to you that would be fine for you to investigate.
- Most of the topics below are quite large in scopes. ("Dinosaurs", for instance, includes many kinds of dinosaurs. It also includes their environment, different ideas on how they became extinct, etc. Your job is **not** to know everything about dinosaurs but to become an expert on something about dinosaurs.
- The most important thing for you to do is **select a topic which interests you!!**

Stamps
Rocks
Photography
Birds
Dogs
Dinosaurs
Trees
Flowers
Boats
Jets
Rockets
Missiles
Airplanes
Guns
Flags
Dolls
Coins
Computers
Gold
Famous People
Bees
Codes
Electricity
Creatures of the Sea
Bonsai
Dollhouses
Gambling
Religion
Spices
Model Railroads
Language
Eagles
Antiques
Go-carts

Swimming
Tennis
Football
Archery
Sea Shells
Whales
Seals
Weather
Caves
Glass
Steel
Plywood
Plastics
Sports Cars
Cooking
F.B.I.
West Point
Cotton
Uranium
Ants
Presidents
Telephones
Leather
Europe
Spring
Heat
Competition
Gardens
Fall
Cold
Games
Architecture
Miniatures
Swimming

Annapolis
Army
Navy
Marines
Air Force
Coast Guard
Sound
Seeds
National Parks
Pilots
Baseball
Cowboys
Trains
Music
Musical Instruments
Foreign Countries
Jungle Animals
Story of Automobile
Time (clocks)
Spiders
Knots
Television
Insects
Ponds
Summer
Horses
Sewers
Age
Junk
Jackpots
Psychology
Death
Winter
Violence

Even More Topics You Can Investigate

Counting
Radar
Awards
Triangles
Lizards
Russia
Crowns
The Pentagon
Fur
Antarctic
Comets
Terrorism
Ball Point Pens
Dreams
Hawaii
Tools
Saving
E.S.P.
Illusions
Leadership
Diamonds
Bones
Wilderness
Bionics
Animal Training
Hoarding

Careers
Tigers
Pumping Iron
Smoking
Royalty
Squares
Astrology
Circles
Parents
Turtles
Save the Whales
Growing Old
Bugs
Tobacco
Success
Pedigree Dogs
Teddy Bears
Visions
Fiji
Stock Market
Conserving
I.Q.
Testing
Chairs
Churches
Breakthroughs

Elephants
Martial Arts
Machines
Rain
Vitamins
Stars
Satellites
Monuments
Movies
Circuses
Banjos
Sportsmanship
Hats
Optical Illusions
Elections
Manners
Muscles
China
Transplants
Mutt
Frontiers
Nightmares
Australia
Safety
X-ray
Nerves

Science Investigation Possibilities

Can't think of an idea? (Consider these and other ideas they bring to mind)

Eye Openers

Periscope
Telescope
Light
Microscope
Kaleidioscopes
Optical Illusions
Prisms
Binoculars
Depth Perception
Color Blindness
Developing and printing
Pinhole Camera
What make movies move
Animation

Products You Can Test

Soap
Antacids
Paper Towels
Detergents
Antiseptics
Mouthwash
Fabrics
Insulation
Glue
Oils
Lubricants
Wood
Nails
Shampoos
Sink Cleaners

Experiments That Grow On You

What kinds of seeds grow the fastest
Soil Mixture
What parts of a plant grow
Which plants use/need the most water
Root Growth
Effects of vitamin B-1
Effect of light on soil
Capillary Action
Over-watering
Growth and germination of different seeds
Mildew
Mold
Algae
Protozoa
You can even grow a crystal garden
Cheese
Bacteria

You Can Experiment With

Model Cars
Paddle Boats
Sail Boats
Cartesian Diver (Submarine)
Bicycles
Lots of Toys

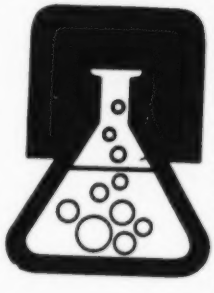
Even More Science Investigation Possibilities

Things That Fly In or Through the Air

Rubber Bands
Boomerangs
Parachutes
Pendulums
Dirigibles
Paper Airplanes
Gliders
Frisbees
Catapult
Jets
Kites
Rockets
Helicopters
Balloons

Animals of All Sorts
(Including Humans)

Exercise and the Heart
Behavior of Rodents (rats, mice)
Terrestrial Isopods (Sowbugs)
Crickets
Frogs
Snails, Earthworms
Bees, Ants
Learning
Ecosystems
Balance of Nature
Measuring Air Pollution
Causes of/Avoiding Acne
Cross Pollination
Heredity
Dinosaurs
Gerbils
Effect of Smoking and Drugs
Lungs



Check Out

Soda Drink Fizz
Ice Cubes
Consumer Preferences
Skills/Preferences of different ages and/or sex
Specific Gravity
Architecture
Evaporation
Osmosis
Computers
Shooting Pool
Hydroelectric Power
Crystals
Distilling Water
Centrifugal Force
Siphon
Atomizer
Hydraulics
Electric Motors
Buoyancy
Chromotography
Surface Tensions
Batteries
Electromagnets
Effects of Temperature
Properties of Salt
Absorbency of Sugar
Pollution
Glaciers
Volcanoes
Pulleys
Car Jacks

Political Cartoons - Student Information

While they may look like "cartoons," editorial cartoons (or political cartoons) were not designed for children. Some are very difficult to understand.

It is also important that you understand that editorial cartoons (or political cartoons) are opinions. Many people might disagree with the point of view the cartoonist expresses.

Many of the cartoons are complaints or criticisms. Whether you agree with them or not, it is important that you realize that their existence is important. They are living examples of two guaranteed freedoms that Americans have -- freedom of speech and freedom of the press.

The cartoonist is trying to convince you of something. You must carefully look at a cartoon so that:

1. You understand what he is trying to say.
2. You examine the facts you already know.
3. You formulate an opinion -- you agree or disagree with the cartoonist.
4. You put the cartoonist's idea in the back of your mind. Later, when you have gotten more facts or heard other opinions, you will be able to more intelligently make up your mind.

When you attempt to unlock the meaning of an editorial cartoon, first rack your own brain. Look at all the little details, all the words and labels used.

After this, whether or not you have uncovered its meaning, use some other resources available to you -- parents, friends, teacher -- to compare with your meaning. If the meanings differ slightly, think them over. Perhaps if you combine some of the interpretations, you will come up with a more complete, unbiased (fair) meaning.

You should let all cartoons -- on both sides of an issue --get you to thinking. If they do, than the cartoons will be doing their part in making you an intelligent citizen.

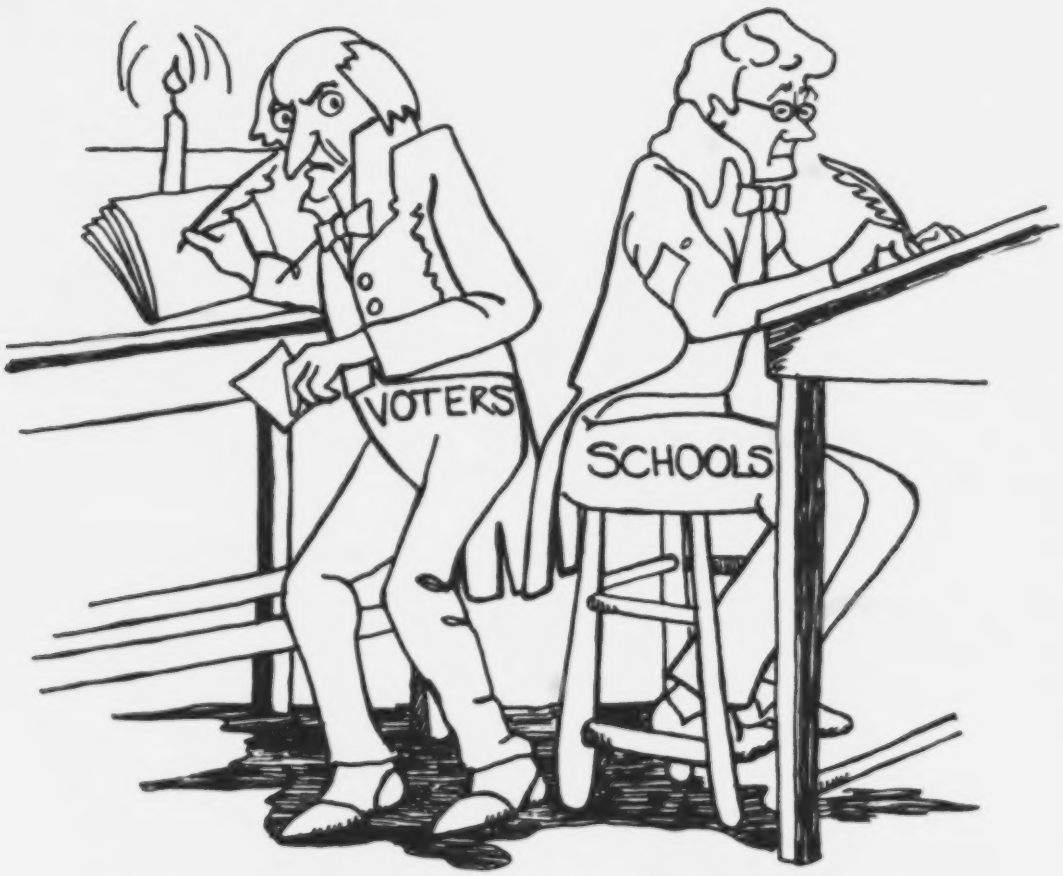
Assignment

1. Select a cartoon from a newspaper.
2. Write out what the cartoonist is trying to communicate.
3. Write an editorial on the same subject The editorial could express a similar or opposing point of view than the cartoonist's. Be sure you give reasons for your opinion.

To the Teacher,

Cartoons demand a certain amount of literacy. Unfamiliarity with Dickens' "A Christmas Carol", for instance, would make comprehending the first cartoon difficult. Knowing the symbols of Uncle Sam, the donkey and the elephant help with the second cartoon.

Cartoons from newspapers make excellent overhead transparency masters. I usually project them and ask questions (as with the two provided) that move from simple to complex. Sharing one a day, over a period of time (as a sort of sponge activity) has worked well for me. I share cartoons with frequently repeated symbols (like Uncle Sam, etc.) and with allusions to familiar characters (i.e. Scrooge).



I'd give you more, Cratchit, but you'd only waste it on your children.

Sometimes a cartoonist expects his readers to be familiar with something. He then uses his familiarity to help him make his point. Although the expression on the older gentleman's face probably gives it away, the meaning of the above cartoon can be most easily understood if you know the story the cartoonist is referring to.

1. What famous Christmas story are the two characters in the cartoon from? What is the old man's name?

2. In the story, who was the "bad guy"? Why?

3. What has the term Scrooge come to mean today?

4. By putting the labels "Voters" and "Schools" where he did, what is the cartoonist trying to say?

5. How is the money being kept from Cratchit (schools)?

THE LAND WHERE EVERYONE WINS

1. Who is the man pictured in the center of the cartoon?
2. What are the two animals he has his arms around? What do they represent?
3. Why is the table in front of these figures such an odd shape?
4. What does the hole in the middle of the table with something sticking out of it mean? What event is going on?
5. The three figures seem to be friendly, getting along well. The caption says "The Land Where Everyone Wins". How can everyone win?
6. Why do "Free Elections" and "Government of the People" go on the table?

Holiday Daze

Here is your chance to become famous as the founder of a holiday! Everyone enjoys a day off now and then. A way to become even more popular with your friends would be to create a new holiday for everyone. There are plenty of strange holidays already in existence. Add your holiday to this list. (You'll have to work now and enjoy your holiday later.)

Your tasks: (Be sure to write in complete sentences)

- Create a new holiday. Tell the name of your new holiday and the reason for celebrating it.
- Select a date for this celebration and the reason for this date.
- Give three good arguments for celebrating this day as a holiday.
- In what special ways will people celebrate this holiday.
- Create a poster designed to inform people about the holiday.
- Prepare a 30 second to 1 minute "television message" to share with the class.
- Write a letter to the governor (or president) explaining why you think this day should be adopted as a holiday.

SCIENCE	MATH	SOCIAL SCIENCE	READING
Comparing (includes measuring) Sensory Comparisons Relative Position Comparisons Linear Comparisons Weight Comparisons Capacity Comparisons Quantity Comparisons	Counting Properties Measuring geometric figures Arbitrary units of measure Standard units of measure The approximate nature of measurement Relations Graphs	Compare similarities and differences among two or more objects, living things, ideas, events or situations at the same or different points in time	Comparing and contrasting characteristics. Ordering, sequencing. Considering multiple factors.
Organizing Data Gathering Sequencing Grouping Classifying	Collection, Organization and representation of data Properties	Classify or group items according to rational criteria	Taking notes, surveying reference materials. Organizing facts. Summarize new information. Using graphic aids. Logically arranging information. Sequencing ideas. Describing with clarity. Developing outlines.
Relating Using Space-Time Relationships Formulating Experimental Hypotheses Controlling & Manipulating Variables Experimenting	Problem-analysis strategies and tactics Problem formulation Relations Probability	Formulate appropriate and searching questions Make warranted predictions or formulate hypotheses which can be verified	Asking questions. Looking for potential relationships. Recognizing cause and effect relationships
Inferring Synthesizing, Analyzing Generalizing Recognizing & Predicting Patterns; Stating Laws Formulating Explanatory Models and Theorizing	Interpreting the solution Interpretation of data Reasoning--logical thinking Patterns Constructing mathematical models of problems Functions Finding the solution	Make warranted predictions or formulate hypotheses which can be verified Evaluate or make informed judgements based on rational criteria about the worth, equality, significance, amount, degree or condition of given phenomena Draw probable conclusions or inferences from evidence	Generalizing Analyzing critically. Evaluating information. Recognizing main ideas and concepts. Establishing relationships. Applying information to other situations.

Investigating Aerodynamics

The topics below are possible areas for exploration in the world of aerodynamics. Select a topic from the list (or pick one of your own) for your investigation.

Gliders (hang gliders)
Leonardo Da Vinci
Wright Brothers
sky diving
automobile design (gas mileage)
propellers
jet engine
aerodynamics of a submarine
Nasa Research - Sky Lab
Stealth Bomber
flight of birds
rockets (Robert Goddard)
balloons, dirigibles, blimps
hovercraft
gyroscopes, gyrocopter
history of kiting
early aviation history
helicopters
parachutes (A.J. Ganerin)
jet pack
boomerangs
hot air balloons (Mongolfier)
catamaran
clipper ships
diving (Olympics)
stellar migration of birds
surfboard design
kiting in weather forecasting
study of air
"curve ball"
how kites fly

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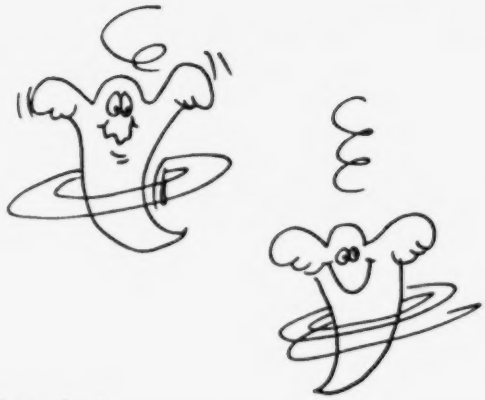
Spinning Ghosts



I. **Topic Area**
Air

II. **Introductory Statement**
Students will learn how to make a paper ghost spin.

III. **Key Question**
What can we do to this paper ghost to make it spin?

IV. **Math Skills**
a. Predicting
b. Graphing
1. Counting
2. Whole number computation
3. Interpreting data

Science Processes
a. Observing and classifying
b. Controlling data
c. Gathering and recording data
d. Interpreting data
e. Applying and generalizing

V. **Materials**
- 5 paper ghosts cut from construction paper or bond paper
- Prediction graph
- Paper clips (metal)
- Markers for graph (one for each student)

VI. **Background Information**
Paper thickness has an effect on the way the ghosts spin. Ghosts made from lighter paper usually spin better than those made from heavier paper.

Before beginning this investigation with your class, you may want to tell them a story about a little ghost who wanted to "spin" instead of "float".

VII. **Management**
1. This activity takes about 15-20 minutes.
2. It is a whole group activity.

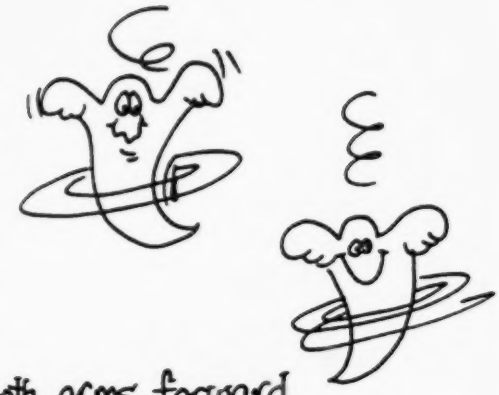
VIII. **Advanced Preparation**
1. Prepare the prediction graph. See page 51.
2. Cut out 5 ghosts. (Use ghost pattern #1.)
   a. Attach a paper clip to the bottom of the first ghost and glue the ghost to the top of section 1 on the graph.
   b. Attach a paper clip to the bottom of the second ghost and fold both of its arms forward. Glue this ghost to the top of section 2 on the graph.
   c. Attach a paper clip to the bottom of the third ghost and fold one of its arms forward and the other backwards. Glue this ghost to the top of section 3.
   d. Glue the fourth ghost to the top of section 4. Do not fold it or add a paper clip.
   e. The fifth ghost is to be used for the demonstration.
3. Make one 1" × 2½" paper marker for each student. Put names on them.

IX. **Procedure**
1. Hold up the paper ghost and explain to the students that the ghost you are holding can only "float" to the ground. Demonstrate this by letting go of the ghost. Have the students comment on what they observe.
2. Tell the class that you want to make the ghost spin around as it floats down. Have the students think of ways to make the ghost spin. (You may want to record these ideas.) It is important to accept all suggestions without indicating whether or not these ideas might work.
3. Show the prediction graph. Explain that the ghost in each section has been changed in the following ways: (1) by adding just a paper clip to the bottom; (2) by adding a paper clip and bending the arms forward; (3) by adding a paper clip and bending one arm forward and the other backwards, and (4) by keeping the ghost just the way it is but by blowing on it as it falls. Have the students show their predictions by placing their markers in the sections they choose.
4. Discuss the graph.
5. Demonstrate each of the ways shown on the graph by adding the paper clip and/or folding the arms and then tossing the ghost in the air. Have the students discuss their observations.

X. **Discussion**
1. Which was the best way to make the ghost spin? Is that the way most people predicted would be the best?
2. What effect does the paper clip have on making the ghost spin?
3. What are some other things we might try to make the ghost spin?
4. Can you think of other objects that spin? (Windmills, the blades on a helicopter, etc.)

XI. **Extensions**
1. Give each student a ghost. (Use ghost pattern #2.) See if the children can remember how to fold the arms to make it spin.
2. Have the students experiment with other ways to make the ghost spin.
3. Try using ghosts made from different types of paper. Do they all spin? Which spins the best? Which falls fastest?

Spinning Ghosts



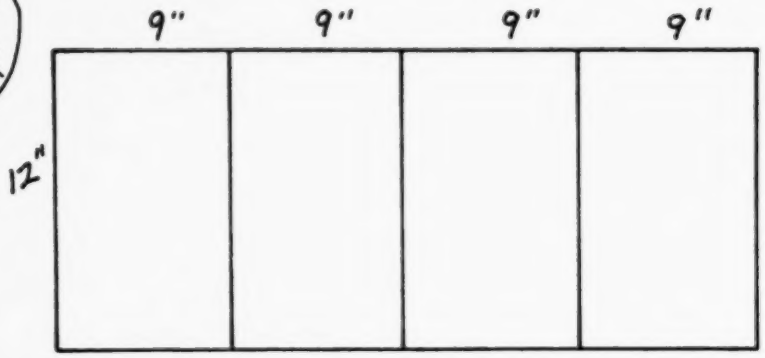
A. Prepare the prediction graph:

B. Cut out 5 ghosts (ghost pattern #1)

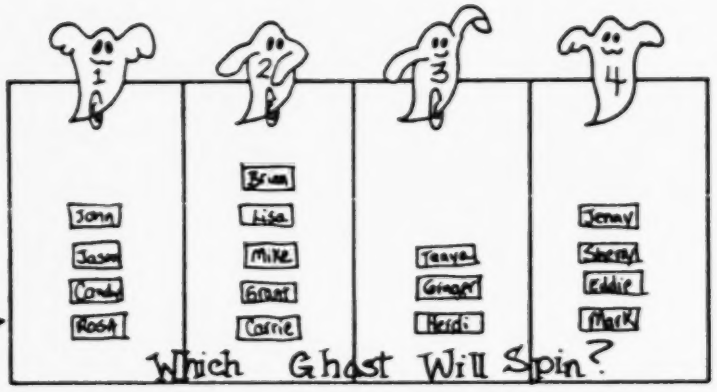
1. 1st Ghost – paper clip at bottom
2. 2nd Ghost – paper clip at bottom, fold both arms forward
3. 3rd Ghost – paper clip at bottom, one arm forward, one backwards
4. 4th Ghost – no paper clip, no folds
5. 5th Ghost – use this ghost for demonstration

Glue the first 4 ghosts to the prediction graph.

Suggested format



Glue 1 ghost to the top of each section.



Make a 1" x 2½" paper marker for each student. Put their names on them.

Ask students which ghost they think will spin. Have them show their predictions by placing their markers in the section they choose.

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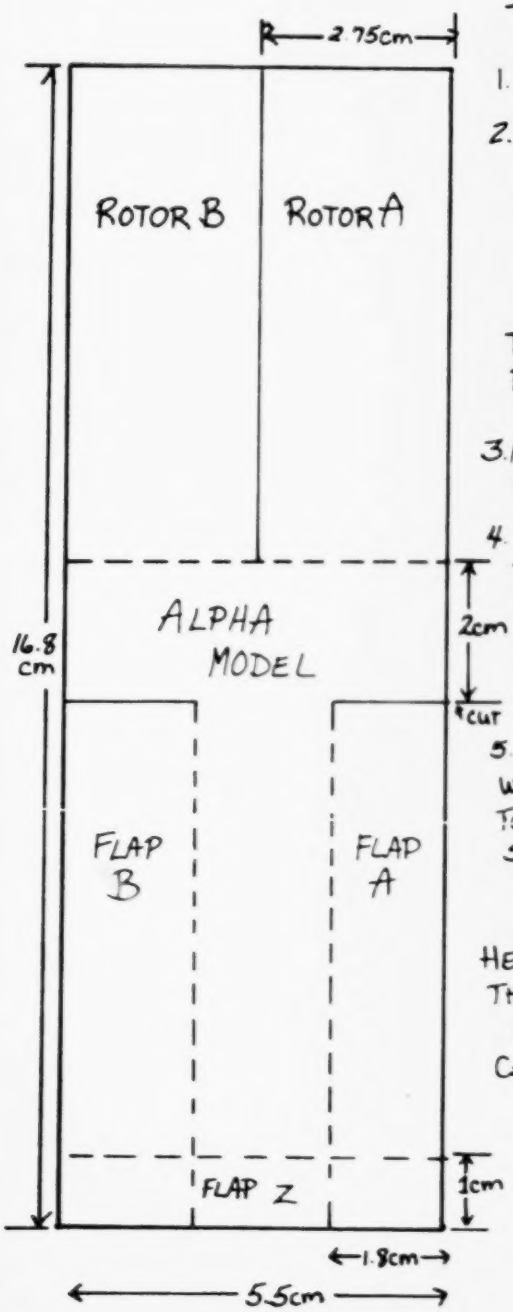
BE A ROTOR PROMOTER

ADOPT A COPTER TODAY!

HERE ARE TWO PATTERNS FOR A PAPER ROTOR OR TWISTER - A HELICOPTER. CHOOSE A PARTNER: IF ONE OF YOU CONSTRUCTS THE ALPHA AND ONE THE BETA, YOU CAN COMPARE THE PERFORMANCES.

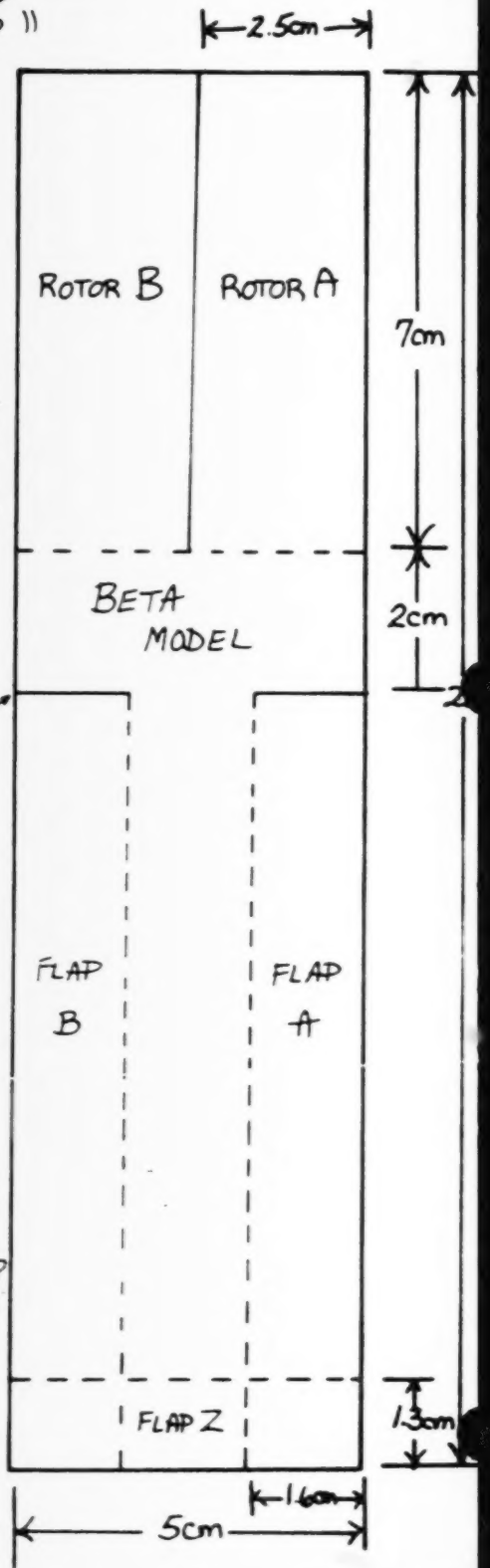
TRY YOUR MODELS MADE OUT OF FILING CARDS (5x8) INSTEAD OF PAPER. TRY OTHER MATERIALS.



TO BUILD:

1. CUT ALONG THE SOLID LINES.
2. FOLD ALONG THE DASHED LINES. FIRST, FOLD FLAP A IN TOWARD THE CENTER. THEN, FOLD FLAP B IN OVER FLAP A. NEXT, FOLD FLAP Z UP TOWARD YOU UNTIL IT MAKES A RIGHT ANGLE WITH THE OTHER FLAPS.
3. NOW, FOLD ROTOR A BACK AND ROTOR B FORWARD
4. DROP YOUR HELICOPTER IN A TEST FLIGHT TO DETERMINE WHETHER IT ROTATES. EXPERIMENT WITH A VARIETY OF ADJUSTMENTS.
5. WHEN YOU ARE SATISFIED WITH YOUR TEST FLIGHT, PROCEED TO THE RECORD/COMPETITION SHEET.

INCIDENTALLY, DOES YOUR HELICOPTER ALWAYS SPIN IN THE SAME DIRECTION? CLOCKWISE OR COUNTERCLOCKWISE? CAN YOU MAKE IT REVERSE???



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Chapter 10

Sharing - Possibilities and Alternatives

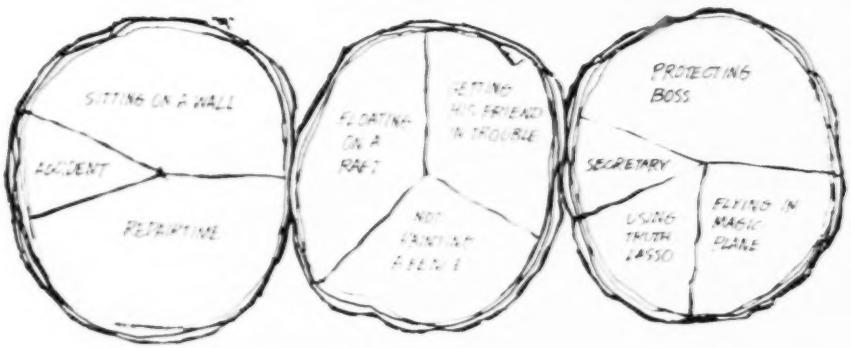
In this chapter you will find:

Alternative "Book Reports" that promote book sharing and thereby encourage reading and writing.

Strategies for sharing discoveries (from research and/or reading) in ways which involve critical thinking and minimize the likelihood of mere copying or paraphrasing.

Strategies in which "less is more." A more cryptic sharing by students not only increases thinking but also decreases teacher correcting time.

Strategies that result in a student work that can be put up in your room or shared orally with the class.



Possibilities for Sharing Your Discoveries

Less is More

Sometimes far more thinking is involved in writing an extremely brief "report":

Five Word Book Report - Have your students pick 5 words which they feel best capture the feeling of a book or story. These could be displayed and/or shared orally. (See the "Quilting" activity on the next page.)

This works equally well with a biography, a report on an animal, a city, etc. If you're not convinced of just how much thinking goes on during an activity like this, assign it and circulate around your room.

Index Card Research -- I frequently limit my students to an index card or two for taking notes on a subject. Restricting their space forces them to be very cryptic. (In other words they are looking for main ideas, the most important facts, etc.)

Since the notes are so cryptic, when I have them combine them into a few sentences -- putting the source away and using only their notes -- I get their writing, not the book's. (Note: Since I'm stressing the process in this activity, I'm free to make allowances for the student whose writing is extremely large.)

Thumbnail Sketch and Area of Interest -- Student's might, for instance, give a 3-4 sentence overview of someone's life or a city. They would then share anything they felt was particularly important or interesting.

"New Your city is famous for..... If I went to New York I would love to _____ because _____."

Newspaper Article: After your students have had practice in writing newspaper articles, this becomes an excellent report format.

Wall Newspaper: Giving groups a 2' by 3' sheet of butcher paper and having them compose a front page -- compete with many of the items listed for the "Wall Newspaper" -- is an exciting activity worth repeating. These really dress up a room!

(See "How to Write a News Story" and "Wall Newspaper" later in this chapter.)

Other Possibilities...

Crossword Puzzle - A neat way to package individual or group research is in the form of a crossword puzzle. Groups will need to define 20, or so, words and terms. Next they'll lay them out grid-fashion on a piece of graph paper to find a satisfactory format. The finished results can be posted or duplicated for other students to solve.

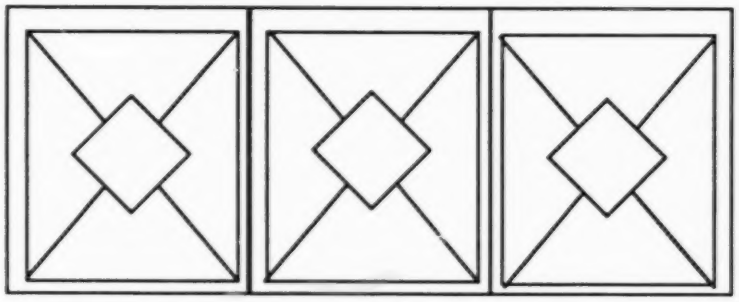
False Facts Search - This is a great interactive assignment in which your students will become "fact detectives!" Students assemble their facts on an assigned or chosen topic and write about 10 - 15 fact-filled sentences. The twist is they've also included 5, or so, false facts in their statements. Other groups could use classroom or library resources to uncover the fabricated facts.

20 Question Quest- Before beginning their research on a topic, groups will brainstorm questions they'll want to answer. Their research becomes a quest to answer their own questions.

Hint: Share one or two facts after each "search" or discovery session. This not only helps to generate enthusiasm but tends to add a little bet of accountability to the day's work.

Quilting Your Research

Using a large sheet of butcher paper to lay out the following design. Each student's "patch" will be approximately 12" by 18":



Alternate colors to achieve a very pleasing result!

Center of the Quilt

In the center the student writes in the name of the book, the animal, the city, the famous person, etc. they are reporting on.

The contents of the quadrants

-- for an animal report record words, phrases and or pictures include in each of the 4 quadrants details that tell about the animal's **Appearance, Habits, Environment,** or **Miscellaneous** information.

-- for a biography or book character you could include words, phrases, and/or illustrations dealing with their **Accomplishments, Youth/Education/Training, Period of Time in History, and Difficulties or Troubles** the person experienced.

-- for a book you might include the **Characters, the Conflict, the Setting** , and the **Conclusion**.

In general, you could include the 5 W's **(Who, What, Where, When, and Why)** in one of the 4 quadrants or the center square.

Using special lettering, adding dark lines, etc. for effect can result in a very eye catching wall display!

Strategies Elsewhere in This Book

I have bloomed at... - See the **Leo the Late Bloomer** activities in Chapter 8 for a very adaptable sharing format.

Venn Diagrams - The Venn diagram form is included in this chapter. A detailed explanation is given along with other activities for **Miss Nelson is Missing** (chapter 8).

Memory Basket - This format for sharing is detailed in Chapter 8 along with the other activities for **Wilfrid Gordon McDonald Partridge.**

Biopoem

Notes to the Teacher

At the beginning of a school year I've had students interview one another and "introduce" one another to the class in a brief talk. (Possible interview questions and a suggested format are included in this book. Check the Index.)

I've also had the students write a short biography -- sometimes using a news story format -- and putting up a "Wall Newspaper." (Check the index, again, for both the news story format and "Wall Newspaper.")

The **"Biopoem"** could be used as part of the interview process also. In addition to the sample given I would model writing a biopoem with the entire class participating using a character in a book or some historical figure we had been studying. Miss Nelson (Miss Nelson is Missing) would make an interesting character for a biopoem.

A Powerful Strategy

Once students have used biopoems you can assign it or leave it as an option for a variety of biographies and reports. Biopoems can also be done for cities, countries, states, rivers, animals, etc. as well as book characters.

Adaptations

Some items listed may be dropped as necessary. The following form may be more appropriate for younger writers or for some situations:

Line 1. First Name
Line 2. Four traits that describe personality
Line 3. Relative of _____
Line 4. Lover of _____(List three things or people)
Line 5. Who feels _____(three items)
Line 6. Who needs (three items)
Line 7. Who fears (three items)
Line 8. Who gives (three items)
Line 9. Who would like to see (three items)

• Biopoems were adapted from Roots in the Sawdust, Anne Ruggles Gere, Editor.

Biopoem

Whether writing about themselves, a friend, Benjamin Franklin, or Martin Luther King Jr., a biopoem challenges students to search for just the right words to fit the following form:

Line 1: First Name
Line 2: Four words (character traits) that describe the person
Line 3: Relative (or friend) of .....
Line 4: Lover of ..... (3 things or people)
Line 5: Who learned from.....(3 items)
Line 6: Famous for....(3 items)
Line 7: Who used to dream of ..... (3 items)
Line 8: Who now dreams of .....(3 items)
Line 9: Who fears .....(3 items)
Line 10: Who would never .....(3 items)
Line 11: Who needs ..... (3 items)
Line 12: Who feels .....(3 items)
Line 13: Who wishes..... for the world(3 items)
Line 14: Resident of .....
Line 15: Last name

Biopoem of a Good Teacher

A Good Teacher
Open-minded, friendly, patient, and caring
Brother to all, Friend of ideas
Lover of learning, good books, and students
Who learned from people, literature and mistakes
Who used to dream of nurturing life-long learners, the brotherhood of man and a slate for each student
Who now dreams of nurturing life-long learners, the brotherhood of man and a computer for each student
Famous for supporting, sharing, and admitting to mistakes
Who fears not reaching children, change for the sake of change, and uncaring people
Who would never give up on (or knowingly put down) a student or an idea.
Who needs time, support, and the opportunity to grow
Who feels respected, loved and underpaid
Who wishes success for all students,
Resident of California
A Good Teacher

STORY BOARD OF

_____

Title Author

Imagine that a film is being made of the book you have read and you have been assigned the job of filming the story. Before you can actually begin filming you need to block out the setting of each scene, including the time and place for each of the scenes. Choose 4 to 6 scenes from your book and list them in order of occurence. Complete one frame for each scene. Sketch the scene and write a very brief description of the action.

One-Word Wonders

So many days
Underneath the Sun
Make us have lots of fun
Me and you
Everyday
Remember summer as it is today
-Miyo and Kerry

Earth
Awaken
Run
Take Cover
Happening
Quiver
Unhealthy
Aware
Kill
Evacuate
-Jackie

Bikinis
Everlasting tan
Awesome surfers
Cool drinks
Hot Sun
-Kerry and Miyo

Loving Boys
Often
Voids Out
Everything else
-E and K

Everyone
Ate
The Twinkies

Candy for your nose
Often gets you high
Can't stop doing it
Addicting and
Inflicting damage
Never stop going 'til the
E-N-D
-Elyse and Kristen

Swimming in the ocean
Under the bright yellow sun
Minding my own business while
My
Easy-going attitude is
Raging in the waves

Gross
English teacher
Eats
Kids

Fluffing
At
The Sides

Flowers fade
And underneath the trees
Leaves of gold and scarlet
Lie
-**Learning** - September 1982

Hot Dogs
Underdone
Nacho Cheese Puffs
Greasy French fries makes you
need
Rolaids to help your
Yucky Stomach Ache
-**Learning**

Teaching Suggestions

- Students write their own (or a partner's) name vertically down the page and look for appropriate words or phrases (comments may not be negative). For a great open house display I've put these up with a silhouette or photo of the child next to the One-Word Wonder.

- I've found thesaurus activities to be beneficial when tackling this task.

- Once my students have had practice I'll let them use this as a book or story reporting/sharing strategy. A surprising amount of thinking, planning and analysis goes in to this task. I've been quite pleased with the very insightful comments I've heard circulating during this task.

- If I'm reading a book to the class I might -- either as an all-class or an individual assignment -- ask students to do a One-Word Wonder for a character, etc.

- This task works well for students working independently or cooperatively.

Characteristic Initials

an idea from *Games* Magazine

Characteristic Initials are a special sort of riddle. The words (or clues) you are given correspond to the person's initials. For instance, for **George Washington** the clue might be:

G reat **W** arrior (for **GW**, his initials)

A few others you might want to try:

T elegrapher **A** fterward **E** lectrician (**TAE**)

C artoon **B** oy (**CB**)

A merica's **E** xtraordinary **N** umbskull (**AEN**)

K ing-sized **A** thletic **J** umper (**KAJ**)

C olossal **L** eaper (**CL**)

C arefully **W** oven (**CW**) (book title)

I've used Characteristic Initials like the ones above (some of which I've made up) with my students. The most fun, however, is when students (individually or cooperatively) make up their own for famous people, book characters, etc.

Using student-written Characteristic Initials as "Brain Teasers" has been a great hit with my students.

Aside from being a lot of fun, quite a bit of learning goes on (not to mention head-scratching) when trying to find words that will work. Try it, and see for yourself.

Answers: Thomas Alva Edison, Charlie Brown, Alfred E. Newman, Kareem Abdul Jabbar, Carl Lewis, Charlotte's Web

'A' IS FOR OLYMPICS...

Alphabet (or "A to Z") books, among the first books children are exposed to, are a lot of fun for students at many grade levels. (I've even had success with 9th graders working cooperatively producing an "A to Z" book as a culmination for a science fiction unit.) They also provide a vehicle for a "report" and a "sharing" which are neither merely paraphrased or copied.

How they work

If we were writing an "A to Z" book of the Olympics we might start our as follows:

"A" is for the Olympics because there are so many Athletes.
"B" is for relay race because _____ (they use a **b**aton)
"C" is for track and field because _____ (because they wear **c**leats, *or* the tracks are **c**urved, or because **C**arl Lewis is a superstar, etc.)

Students would continue to work through "Z."

"A to Z" books can be displayed on a poster or made into books for the class or school library. If we were making them into books, we would arrange the book so that, for instance, "B" is for relay race because..." would appear on the right-hand page of a book. Turn the page of the book and, on the left-hand page, "they use a baton" would be written. Students enjoy illustrating these books.

Adapts to Most Any Topic

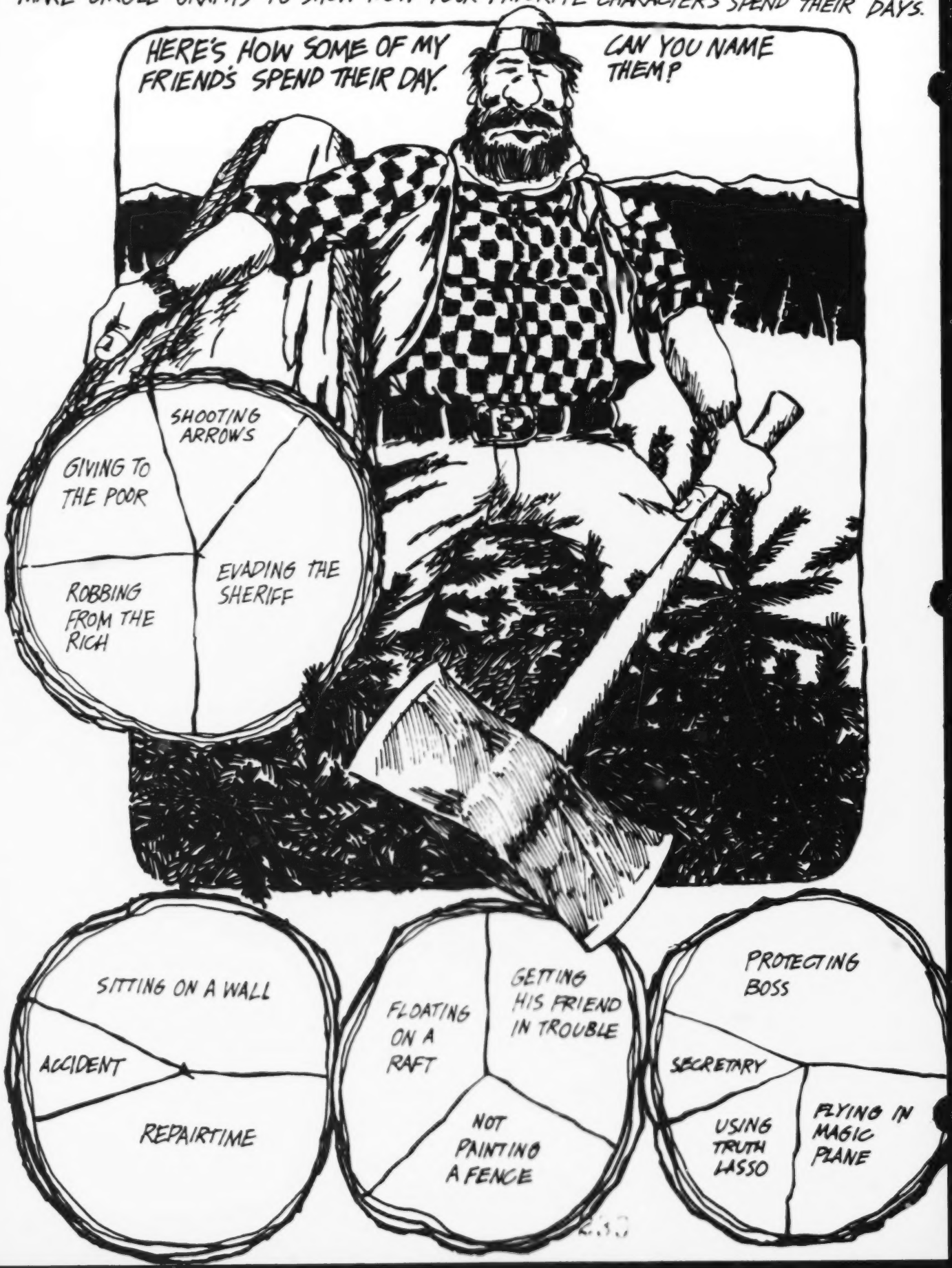
Alphabet books work well for themes such as for Halloween, Christmas, Spring, Indians, animals, etc. They work equally well for **any** area of study. Alphabet books make a great alternative to the "traditional" book or written report. A surprising amount of information can be worked into this format. It also leaves a little bit of room for students to be creative. For example, in an "A to Z book of Indians" a group of students, who could not find anything for a "Z," came up with:

"Z is for the zebras the Indians didn't need because they learned to ride horses brought to America by the Spanish."

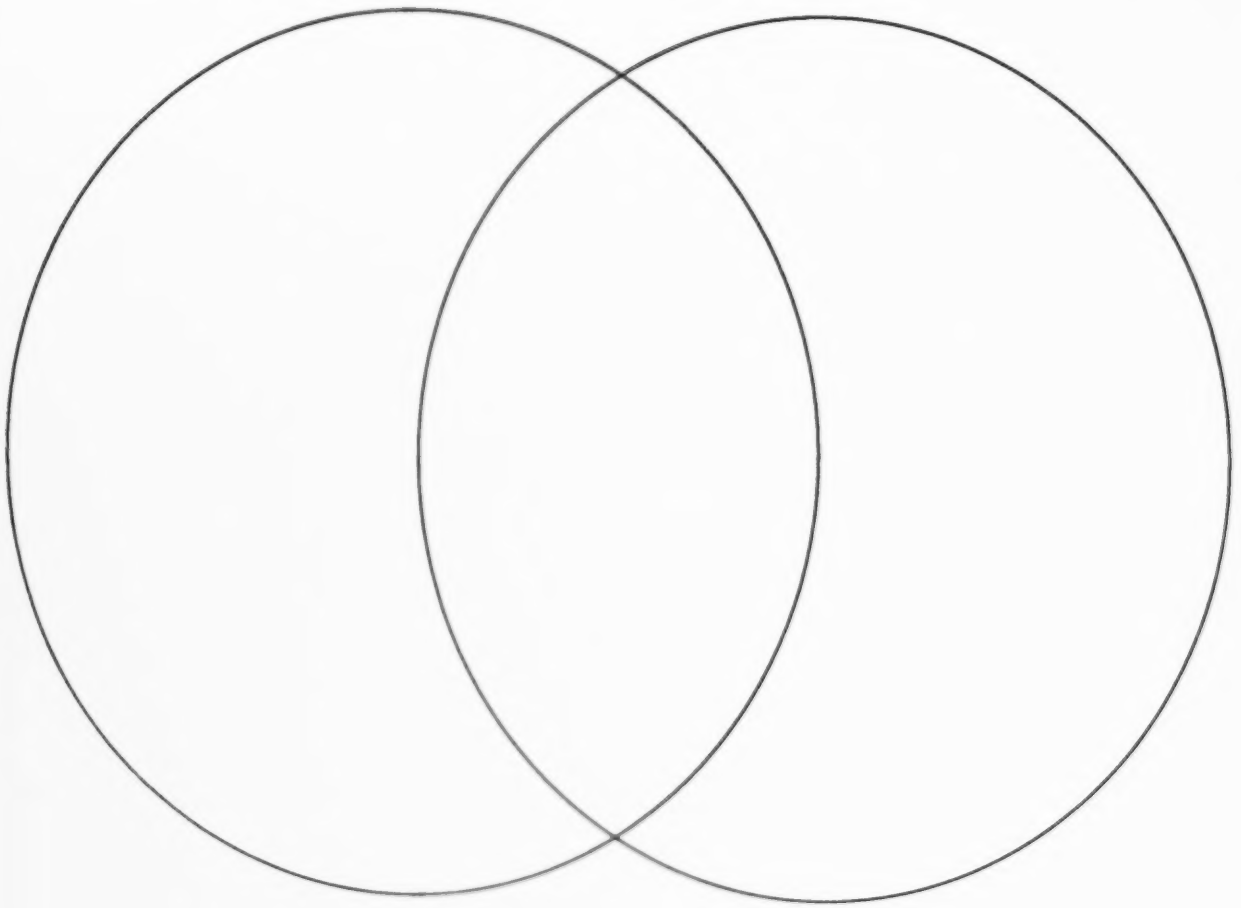
Admittedly the use of "zebra" may have stretched the letter but certainly not the spirit of this assignment.

Alphabet books work well for either individuals or cooperative groups. Students really like working through and sharing this assignment. Try it!

MAKE CIRCLE GRAPHS TO SHOW HOW YOUR FAVORITE CHARACTERS SPEND THEIR DAYS.



Venn Diagrams



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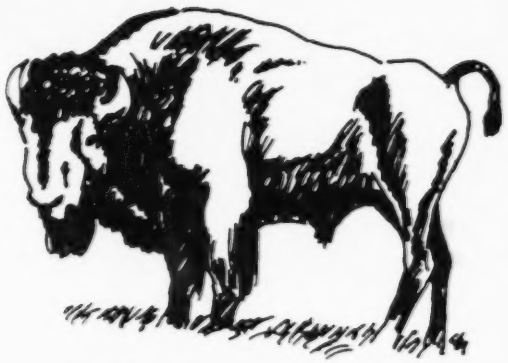


Buffalo
Proud, Strong
Running, Hunting, Searching
White Man Savagely Destroying
Extinct

Clouds
White, Fluffy
Filling, Floating, Rising
Cold Weather Brings
Together
Rain

Trees
Tall, Green
Shading, Swaying, Protecting
Bring Beauty and Peace to the World
Trees

STRUCTURE

Line 1: One Noun (what your poem is about)

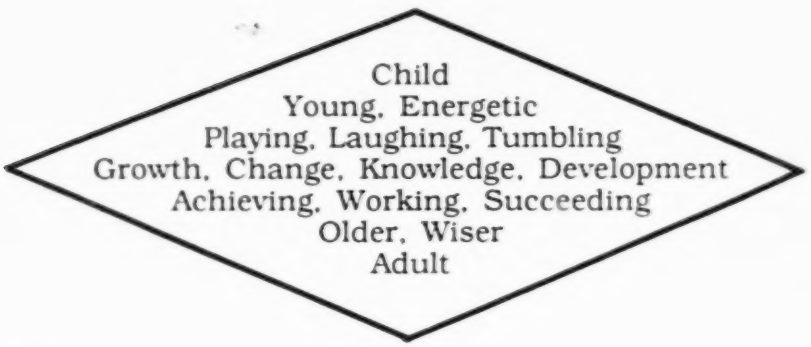
Line 2: Two Adjectives (describe the subject of the poem)

Line 3: Three Participles (-ing words)

Line 4: Phrase (statement or opinion about the subject)

Line 5: One noun (conclusion or the original noun or synonym)

DIAMANTE



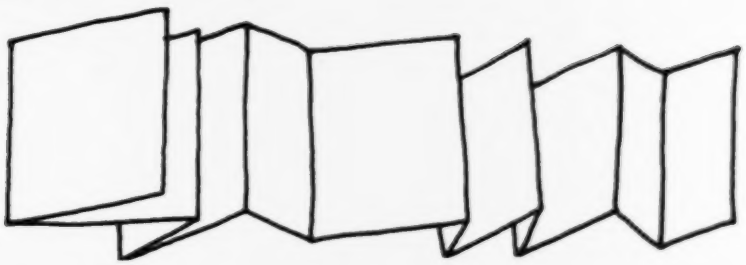
STRUCTURE

Line 1: Noun (Subject)
Line 2: Two Adjectives (Describe Subject)
Line 3: Three Participles (-ing, -ed)
Line 4: Nouns related to Subject
Line 5: Three Participles
Line 6: Two Adjectives
Line 7: Noun (opposite of the Subject or a contrast with the Subject)

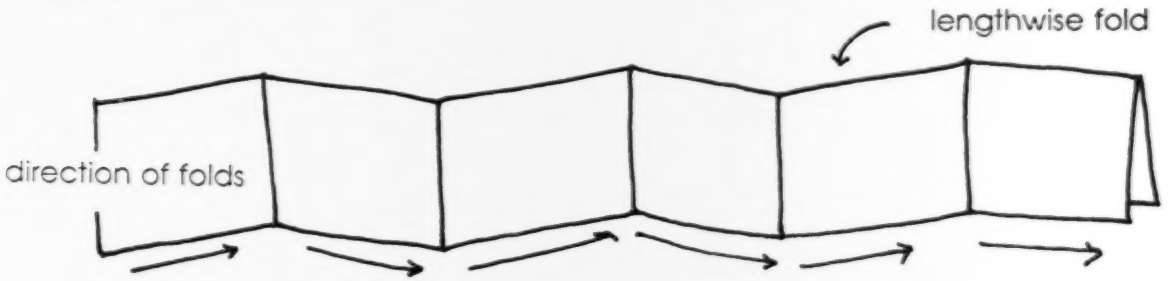
Note: Lines 2, 3, and the first two words of Line 4 describe the original subject

Lines 5, 6, and the last two words of Line 4 describe the ending noun in Line 7.

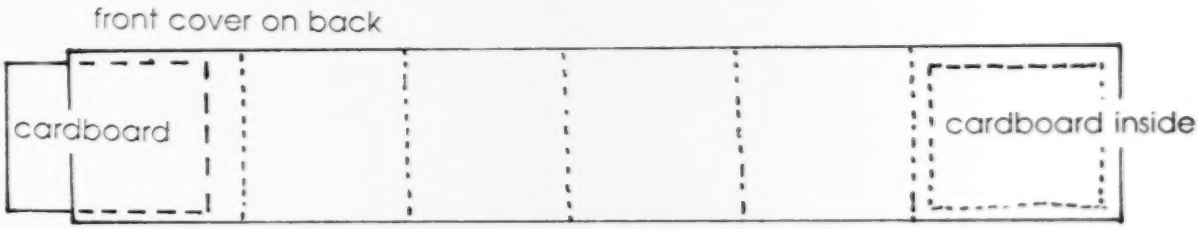
Accordian Book Binding



1. Fold a large piece of butcher paper in half lengthwise.
2. Fold butcher paper into even numbered segments, ie: 6, 8, 10, etc. Fold like an accordian or fan.



3. Insert a piece of cardboard, cut to size, in both ends between butcher paper.



4. Glue cardboard in place for covers at the ends.

5. Student can write final copy directly in book or story pages can be glued in book.

To make a book with 6n pages each 8" wide, use 4 feet of butcher paper. Height is up to the individual. A convenient height is 11".

This idea is from Pat Lomanto & Jackie coleman

Simple Contact Paper Covered Book

1. Stack pages to be bound. Add one extra page for title and final page. (Pages should be 2 pages wide so that they can be sewn or stapled down the middle.)

2. Fold paper in half and staple or sew down the middle. (Use the basting stitch on your sewing machine.)

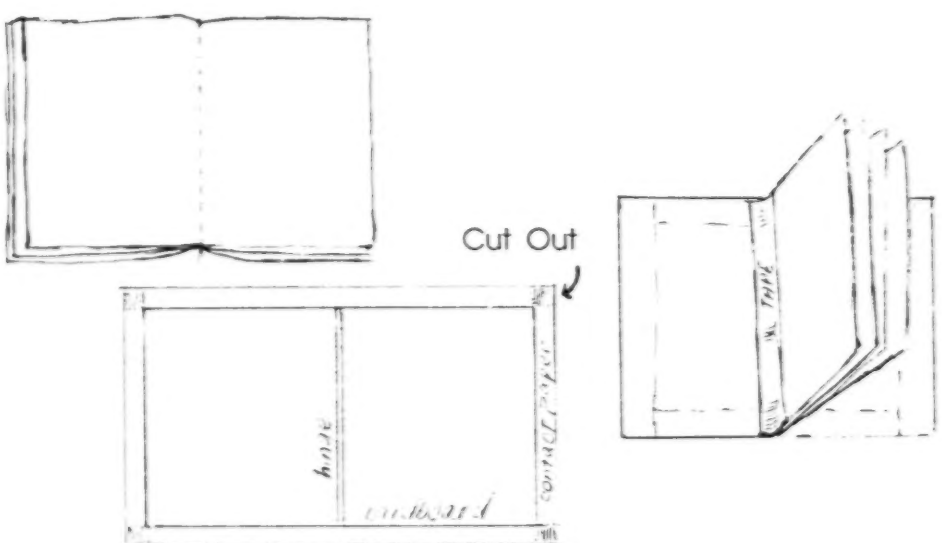
3. Tape 2 pieces of cardboard together with a 1/8 inch gap between for the hinge. (Cardboard should be 1/4 inch bigger around than the paper.)

4. Place the cardboard on the contact paper. Cut out the corners that would overlap. Fold the edges around tightly. (Contact paper should be 1 inch bigger all around.)

5. Tape pages to front and back cover.

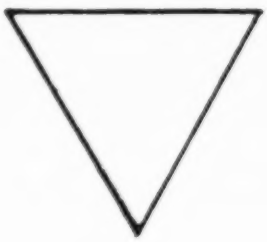
6. Glue construction paper to the front and back covers.

7. Glue construction paper onto the first page, overlapping the construction paper on the cover by 1/2 inch (no less than 1/4 inch).



HOW TO WRITE A NEWS STORY

Inverted Pyramid: In news writing the reporter wants the reader to get the most important facts first--in the lead paragraph.



Facts for a news story are gathered by answering the questions:

Who? What? When? Where? Why? How?
(These are called the 5 W's and H)

For example:

WHO? All the king's horses and all the king's men

WHAT? Unsuccessfully tried to put Mr. Humpty Dumpty back together. Mr. Dumpty, an oddly shaped fellow, had fallen and broken into hundreds of pieces.

WHEN? Early this morning.

WHERE? By the wall near the palace

WHY? The king had ordered his men to try to save his good friend.

HOW? The king's men tried a variety of ways to save Mr. Dumpty -- all of them, unfortunately, unsuccessful.

Practice - Write a news story (about Humpty Dumpty) not longer than 40 words which emphasizes the most important facts. Try to get as many of the 5W's and H as you can in your well-written lead sentence.

Extended Practice: Think of another story (Goldilocks, Little Red Riding Hood, etc.) and write a lead paragraph after you've noted the 5 W's and H.

Wall Newspaper - Present the information you found in the form of a newspaper your group will assemble together. Remember that the eye appeal of your paper is important. The challenge is to share the information you were interested in finding more out about with the rest of your class in a form that will interest, entertain and inform them.

Some items you may wish to include in your newspaper:

Title /Date/Price Issue #
News articles (local, national, world)
Feature stories
Ads (i.e. Supermarket, soft drink)
Editorial Cartoons
Comics
Sports
Special Columns (Erma Bombeck)
Entertainment (TV, movies, etc.)
Letters to the Editor
Travel
Staff members (reporters)
Business news/Stocks
Pictures and Captions
Classified Ads
Editorials (Opinion)
Horoscope
Advice (Dear Abby)
Coupons
Interviews
Weather
Obituary

Story Map

WHO?

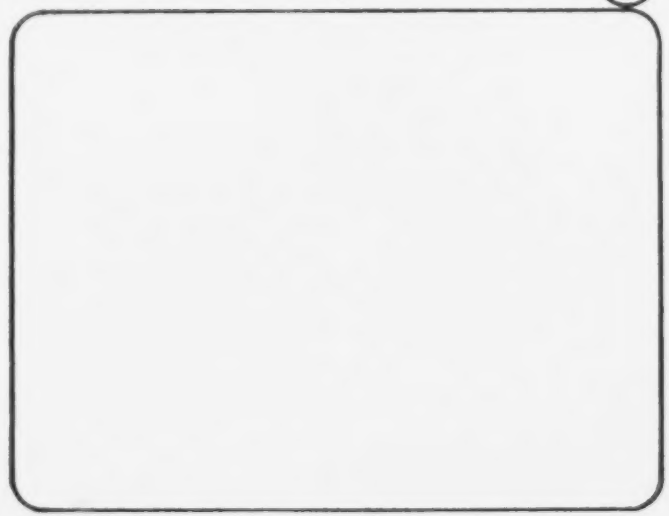
WHERE?

WHEN?

WHAT HAPPENED?

HOW DOES THE STORY END?

Scene: #



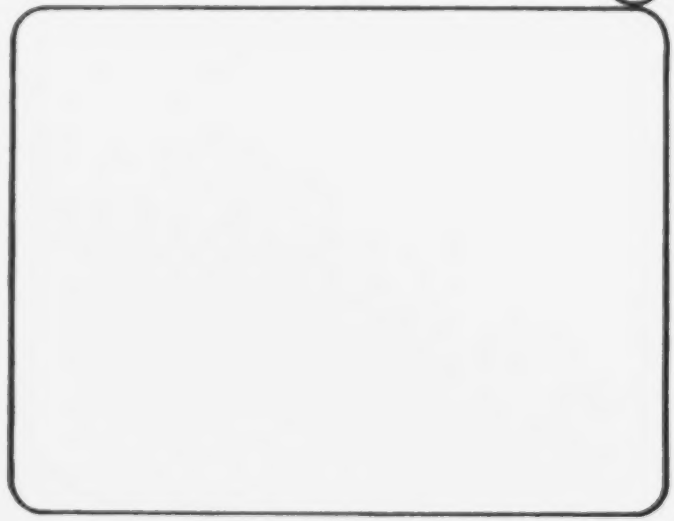
Setting:

Description of Action:

240

247

Scene: #



Setting:

Description of Action:

243

Advertising Techniques

1. **STRAIGHTFOWARD ADS**: What the product is, what it does, how much it costs, where you can buy it. Many newspaper ads are of this type, not trying to influence the reader, only giving him information. (Is this approach the most honest?)

2. **SPECIAL OFFER**: The viewer is offered a money-saving coupon, a free prize, or a chance to win a contest. Many states have restrictions on these offers, and the federal government has investigated some of these contests. (Is it better to buy a product because you know it is good, or to buy it because of something else you get with it?)

3. **EYE APPEAL**: A photograph shows how good the product looks, in order to suggest how good it tastes, smells or feels.

4. **HAPPY FAMILY APPEAL**: The message used to sell cleaning products and foods is often: "Your family will be healthy and happy if you use our product. Show how much you love your husband and kids by shining your floor with our wax or giving them the vitamins in our bread."

5. "**AN EXPERT SAYS...**" : Since chefs are experts about food, people will trust one of them to recommend a brand of lima beans.

6. "**FAMOUS PEOPLE SAY...**": The endorsement of a product by a celebrity is a very old and popular advertising device, playing on the viewer's desire to identify with someone famous. (Do baseball players really know more than anyone else about razor blades? Does a rock group have special knowledge about lima beans?)

7. **BANDWAGON APPEAL**: The message is: "Our product is so good that everyone buys it. You should too." (If a product is very popular, does that necessarily mean it is good?)

8. **SNOB APPEAL**: This is a kind of reverse of the Bandwagon Appeal, with the message: "Buying our product will make you better than anyone else -- especially since other people can 't afford it." (If a product is more expensive, does that mean it's better?)

9. **YOUTH APPEAL**: These ads sell products to people who are young, or who wish they were by suggesting that the product is for young people. Rock music and the latest slang are often used in these ads.

10. **SYMBOLS**: As in other literary forms, a symbol in advertising is a quick way to get a message across: the "White Tornado" suggests how fast and powerfully Ajax Liquid cleans; the "Jolly Green Giant" suggests the vigor his vegetables give.

11. **SOMETHING NEW**: Something new can be added to a product to make it better -- or to make it sound better. (Are the "magic ingredients" in a product necessarily new, effective or unique to the brand being advertised?)

12. **HUMBLE APPROACH**: By admitting that your product is not the best, or is not the most popular, you can attract attention to your ad, and you can help convince the viewer that you are doing everything you can to make your product better.

13. **STATISTICS**: Often a good way to sell a product. (How are these surveys carried out? Can you trust the company that manufactures the product to give honest results? Would the company mention a survey that showed unfavorable results?)

14. **ECOLOGY/PUBLIC SERVICE**: Some products are advertised as causing less damage to the environment than others. Sometimes the company tries to win favor by the good things it does -- sponsoring drug-abuse programs in the schools, helping its employed improve their standard of living through medical insurance -- since a viewer may decide to do business with a company that seems to care about more than just making a profit.

15. **SEX APPEAL**: Used to sell the strangest products -- even mufflers for cars. (Why is it more effective to advertise soap as a way to be pretty and popular, than simply to say it will get your face and body clean?)

16. **HUMOR**: A way to make people have good feelings about a product, or at least to get them to watch or read an ad. Some humorous ads have become famous, although their effectiveness in selling products has been questioned. Many advertisers feel that a "hard sell" works best.

17. **IT'S NATURAL**: Our product uses only natural ingredients, etc. Nature's way is best.

Advertising Assignment

1. Collect, mount, and identify the technique used in 15 magazine ads. Try to get at least 12 ads using different techniques.

2. Develop a fictitious product or service. Try to think of one with features that people will want or need. You could meet a future need, invent a totally new product, or modify and improve a product already used. (Feel free to have a little fun with your inventing your product or service.)

3. Package your product. With some old can, bottle, box, etc. and magazine words, label parts, etc. decorate your package attractively.

4. Develop 2 newspaper or magazine ads for your product.

5. Develop 2 radio or T.V. ads or commercials. Be prepared to share at least one of them with the class.

How Children Can Share Books With Each other[1]

(geared towards primary -- may be adapted for intermediate)

To have children become acquainted with a wide variety of books, the teacher might encourage her class to share them with and advertise them to one another in the following interesting ways, thus stimulating them to read more books of good quality and, incidentally, giving them opportunities to show their ingenuity and creative ability in art, writing, dramatic arts, and other fields:

1. Making a poster is an excellent way to advertise a book. For such posters, paint, crayon, chalk, paper sculpture, ink, cut out pictures, real materials and other things can be used, depending on what is available for making flat or two or three dimensional ones.

2. Decorating a jacket in any desired manner and writing an advertisement to accompany it may attract children to a book even more than the original covering.

3. Creating a series of original illustrations for a story, using any medium desired, requires good judgement in the selection of incidents to picture and in the choice of suitable materials for executing them.

4. Children who read the same play or story (which lends itself to dramatization) can give a performance, such a group project being an excellent one for socializing, sharing ideas, and giving the children an opportunity to participate in dramatic arts, an activity which they need and enjoy.

5. If a travel book is read, an illustrated lecture, using postcards, photographs, slides, pictures clipped from magazines or from other publications can be shown to young armchair travelers, who are interested in people like themselves from near and far, and it is an excellent way to promote good interculture relationships.

6. Children can use the following mechanical devices and others which they may ingeniously devise to make a "movie" of a book:
   a. Drawing a series of pictures on a long sheet of paper, the ends being fastened to rollers, which are turned to make the picture turn into view.
   b. Binding together a series of action pictures to flip for motion.

7. A vivid oral description of an interesting character n a book makes other children want to become better acquainted with such a person.

8. Although an author's purpose in writing a story should be more or less accepted, telling different endings or making other changes when they are not satisfied helps children to develop such attitudes as fairness, justice, and other desirable ones.

9. Telling the most humorous incident, the most exciting happening, the most interesting event, the part liked best, or the saddest part helps children to seek certain types of material from a book and make a suitable selection.

10. The child who likes to make lists of new, unusual, and interesting words and expressions to add to his vocabulary might share such a list with others, using them in the context of the story, thus giving the children the feel of the book and adding words to the story they already possess.

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[1] Jensen, Amy. Excerpts from "Attracting Children to Books." Elementary English, October 1956.

11. A pantomime cleverly acted out makes children guess about the story and then want to read the book to find out more about it.

12. Preparing a book review to present to a class at a lower level is an excellent way to gain experience in story telling and gives children an understanding of how realauthors must work to prepare books for children.

13. Illustrating or dressing paper, cardboard, wire, rag, or other handmade dolls or costuming ready-made ones and writing or printing descriptions of the characters they represent make an interesting display.

14. Children like to watch someone do a chalk talk done with white chalk on a blackboard, with colored chalk, or with black chalk on paper, employing cartooning or sketching techniques to develop the story.

15. Comparing one book read with a similar one is an excellent experience in evaluating.

16. Showing films to acquaint children with some of the good books that have been dramatized in the form of movies gives them the opportunity to see professional interpretations e.g. Snowy Day.

17. Books of poetry can be shared in the following ways:
    a. An experience in the joy of sharing, choral reading is live, eager group participation with freedom and spontaneity, and through such recitation, the timid child can be helped (even if just through a line) to realize his powers.

    b. Writing a composite poem after reading a book of verse gives each child an opportunity to make a contribution, either a word, a phrase or a line.

    c. Dramatizing poetry furnishes an outlet for children's love for acting.

    d. Collecting pictures to illustrate verses selected from books builds appreciation of poetry and art.

    e. Adding original stanzas to a poem gives the children an understanding of poetry construction and encourages them to write.

18 Make a flannel board story about the book.

19. Clay or some other kind of modeling is purposeful when it is done to make an illustration for an ad.

20. Using information in a book to make a scrapbook about a subject or a collection of things satisfies the desire to collect, and when shared with others, stimulates them to work on a similar purpose.

21. A puppet show planned to illustrate a story is sure to interest all children. The puppets can be wooden or papier mache, paper bag, hand or finger figures, or cardboard shadow puppets depending upon the child or children presenting the show and the materials available.

ALTERNATIVES TO BOOK REPORTS[1]

(For intermediated and above -- may be adapted for primary)

1. Design an advertising campaign to promote the sale of the book you read. You must make or write each of the following: a) a poster b) a radio or TV commercial c) magazine or newspaper ad d) a bumper sticker e) a button.

2. Write a scene in your book which could have happened, but didn't. After you have written the scene, tell how it would have changed the outcome of the book.

3. Create a board game based on the events, characters, and action of the book. By playing your game, the members of the class should learn what happened in the book. You must have the following: a)a game board b) a rule sheet and clear directions c) the events in the story on cards or on the game board.

4. Make models of three objects which were important in the book. On a card attached to each model, tell why it was important in the book.

5. If the book which you read involves traveling distances across country or within an area, plot the events of the story on a map. Make sure the map is large enough to enable you to tell the main events legibly. Attach a legend to your map. Write a paragraph explaining the main events pointed out on your map.

6. Do a series of five drawings which help to show five of the major events in the plot of your story. Be sure that you put captions on each drawing so that the drawings can be understood by someone who did not read the book.

7. Make a movie advertisement poster for the book you read. Be sure to cast the major characters in the book with real actors and actresses. Include a scene or dialogue from the book in the design of the poster. Remember, you are trying to convince someone to see the movie based on the book, so your writing should be persuasive.

8. Make up a test on this book. The test must include ten true-false, ten multiple choice, and ten short essay questions. After writing your questions, fill in the answers for your own test.

9. Select one character in the book who has the qualities of a hero. Make a list of these qualities and tell why you think they are the qualities of a hero.

10. Imagine you are about to make a feature-length film of the novel you read. You have been instructed to select your cast only from the members of your English class. Cast all the major characters in your novel from your English classmates and tell why you selected each person for that part. Consider both appearance and personality.

11. You are to plan a party for the characters in the book. In order to do this, you must complete each item below.

12. Make a list of five of the main characters in the book. Tell five things about each character learned or did not learn in the book.

13. Obtain a job application from an employer in our area. Be sure to think of a character in the book who might want this job before you find the proper application. Then, fill out the application as one of the characters in the book might. Be sure that the job is one which your character is qualified for before you obtain the application. If

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[1] source *California English*

a resume is required, write one. (A resume is a statement about the applicant which includes the applicant's education and job experience.)

14. You are a prosecuting attorney putting one of the characters in your book on trial for a crime or misdeed. Prepare your case on paper, giving all your arguments and supporting your arguments with facts from the novel.

15. TWO-PERSON PROJECT: Do the above project with one of you preparing the prosecuting case and the other student presenting the defense.

16. Make a shoebox diorama of a scene from the book you read. Write a paragraph explaining the scene and attach it to your diorama.

17. Tape a monologue (one person talking) of a character in the book. Pretend that you are one character in the book telling of your experiences. (Be sure to write out a script before taping.)

18. Make a TV box show of ten scenes (in order that they happen in the book).

19. Make a filmstrip or slide-tape show showing what happened in the book you read. You can make a filmstrip by using thermofax transparency material. You will have to work carefully on a script before making your tape.

20. Make a tape of an interview of one of the characters in the book, as though this character were being interviewed by a magazine reporter. You may do this project with a partner. (Be sure to make a script first.)

21. Make a book jacket for the book you read. Include the title, author and publishing company of the book on the cover, and make a good picture illustrating some aspect of the book. On the inside or back of your book jacket, write a paragraph telling about the book. Explain why this book would be interesting reading when writing your "blurb."

22. Write a letter to a friend about the book you read. Explain why you liked or did not like the book.

23. Make a wanted poster for a character in the book. Include in your wanted poster: a(a visual portrayal of the character (you may use a magazine cutout) b) a physical description of the character c) the character's misdeeds d) any other information about your character that you think is important e) the reward offered for the capture of your character.

24. In "The Catcher in the Rye" Holden Caulfield describes a good book as one..."when you're done reading it, you wish the author that write it was a terrific friend of yours and you could call him up on the phone whenever you felt like it." Imagine that the author of the book you read is a terrific friend of yours. Write out an imaginary telephone conversation between you and him/her in which you discuss the book you read and other things as well.

25. Imagine that you have been given the task of conducting a tour of the town in the book. Make a tape describing the places in the town, the homes of the characters, and the places where important events in the book took place. You may use a musical background for your tape.

26. Find a list of proverbs or famous sayings. You should have at least ten. Make a list of characters in the book who should have followed the suggestions in the famous sayings. Tell why you think the character should have followed the advice in the

saying. Some examples of these sayings are: He who hesitates is lost. All's fair in love and war. The early bird catches the worm. A stitch in time saves nine.

27. Make a newspaper front page which is devoted to the events in your book. The front page should look as much like a real newspaper page as possible. The articles for the front page should be the events in the book.

28. Make a collage composed of the major characters and events in your story. Use magazine pictures and words cut out of magazines in your collage.

29. Make a time line of the major events in your story or book. Be sure to make the divisions on your time line reflect the passage of time in the plot. Use illustrations or magazine cutouts to illustrate your time line.

30. Change the setting of your story. Tell how this change of setting would alter the events and characters in the story.

31. Make a paper doll likeness of one of the characters in the book or story you read. Design at least three costumes for this character. Next, write a paragraph explaining each outfit; tell what the clothing reflects about the character and his or her environment.

32. Pick a national issue. Compose a speech to be given by one of the major characters in the book on this topic. Be sure to make the contents of the speech reflect the character's personality and beliefs.

33. Retell this story as it might appear in a third-grade reading book. Make the vocabulary fit the age of the group.

34. Complete each of these sentences with two examples from the book: This book made me ...wish that...realize that...decide that...wonder about...see that...believe that...feel that...hope that...

Intermediate Graders "Produce" an Exciting Book Report[1]

Students are told that the book they have read has been made into a mini-series for television. They have the job of writing the description of the show for the television guide listing. They must include the following information:

1. Choose the five nights the film will be shown.
2. List the channel(s) where it will be shown.
3. List the name of the show (title of the book) and the author at the beginning of each night's listing.
4. Include the name of the actors who will portray each main character.
5. Give a brief description of each night's show. Write each description on a separate piece of paper (1/2 or 1/4 page).
6. Put all your descriptions together in book form with a blank sheet of paper for a cover. Staple together.
7. On the cover, draw a picture of an important scene from the story. Give your television magazine a name. Include the book's name and author, and your name on the cover, too.

Students are given the opportunity to experience an alternative mode of communication and problem solving. Not only are the end products almost fun, they provide a welcome resource for your library table or shelves when students want to know, "Is this book any good?"

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[1] Cook, Elizabeth A., "An Alternative to Boring Book Reports,"*California Reader*, November 1987

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